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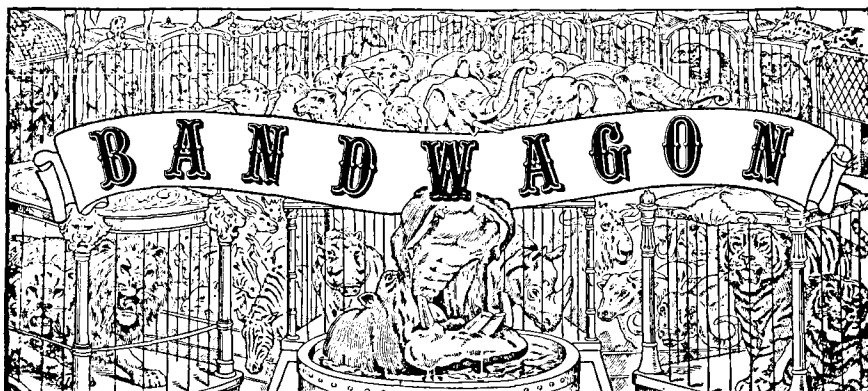
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Vol. 11, No. 5

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Joseph T. Bradbury, Associate Editor

Fred D. Pfening, III, Associate Editor

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This Month's Cover

The drawing on the cover of this issue is from a herald used by the John Robinson & Franklin Brothers Enormous Shows Combined.

The title was used only during the 1896 season by the Robinson show. The original is printed in black ink on green paper. Pfening Collection.

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3668 Comer Avenue

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YANKEE ROBINSON WAGON SHOW, SEASON OF 1906

by Adrian D. Sharpe

After closing with the Gollmar Brothers' Circus, season 1905, at Mowauka, Ill., on October 12th, I returned home by way of Des Moines, Iowa. While there, I was told that Fred Buchanan of Des Moines was planning to open a wagon circus the next spring. I met Mr. Buchanan, who operated the Bijou Theatre, a small store room picture house playing some vaudeville, and Ingersoll Park, in a summer theatre there. He was planning to build the new Majestic Theatre to handle Orophium Vaudeville. I made arrangements with him to handle the ticket wagon and the treasurer's job, as well as the press agent and Legal Adjuster, known on the circus as the fixer.

The circus was to be known as the Yankee Robinson Circus and to be a wagon show, known to circus people as a mud show. Lonnie Buchanan, Fred's brother, was to be the circus manager on the road. The show's baggage wagons would move from town to town after the evening performance to be in the next town in the morning. The menagerie, which consisted of four cages of small animals, one large elephant called Tom-Tom, and three camels, would also move after the evening performance.

The band men, performers and agents would stay at the local hotel and drive over in the early morning arriving in the next town in time for the street parade. A band wagon and large hacks were provided for the transportation, as were some single buggies.

The band wagon we used was the original band wagon built about 1895 and used by the Terry's Uncle Tom's Cabin Company when they moved overland before going on rail in two cars. The wagon was a very fine band chariot.

The big top was a 70 ft. with two 30 ft. middles, and the menagerie was a

40 ft. with two 20 ft. middle pieces. The horse tents were 40 by 80 ft. each and the cook house was 30 by 60 ft. The dressing top was 30 ft. round.

I arrived at Des Moines, Iowa the next spring about May 5, 1906. The show was to open at Adel, Iowa, on May 10, a Thursday. The show was framed up at Valley Junction, Iowa, a small town about five miles west of Des Moines. The drive from Valley Junction to Adel, our first stand, was 22 miles. We left for Adel in the evening of May 9, about dark. The cook house wagon had stopped at a small place of Waukee, Iowa, to serve us with coffee and sandwiches, as we left before the evening meal. When Buchanan bought the horses for the show, his horse buyer let the sellers dump about all the balky horses in Iowa on the show. We had plenty of horses that would not pull a pound; or if they did start, they would go on the run. We had our first catastrophe as we were leaving Valley Junction; the band wagon with all the men was in front of the hack and they had the bass drum tied on the back end. The man that was driving the hack was of the very poor variety. We were on the main street of the town when the hack team made a lunge and the driver, instead of going around the band wagon, ran the hack tongue right through the bass drum. Well, I took over the driving of the hack the next morning for the rest of the tour. There were many things of

that nature that happened during the summer. As the summer moves along I will mention a few, but that was the last one for the hack.

As for salaries on the show, they were very low in those days as compared with today's. To name a few: I drew \$10.00 a week, Billie Devan, a bare back rider, was listed at \$40.00 a week, but he had to furnish his own horse.

The band was a contract band of ten men of the Webb Brothers out of Waterloo, Iowa; they received \$104.00 a week for the entire band. I might add here that the band was originally managed by a man named Chase and his three boys. He did not prove to be a good bandmaster for a circus, and the Webb brothers were sent to take his place. A couple of men had rented a twenty-car circus that spring from Bill Hall at Lancaster, Missouri; it was titled Cook and Barrett with some equipment from the ill-fated Wm. P. Hall Shows of 1905. The Webb brothers had furnished the band on this show, but for some reason, the venture did not turn out successfully and the men ran the Cook and Barrett show into Des Moines on a Sunday and wired Hall that if he wanted his show to come and get it. They left the show people stranded, and then they were seen no more, so the Webb brothers came on Yankee Robinson for the remainder of the 1906 season.

J. J. Buckley with his trained dog act was paid \$35.00 a week. Most single acts were paid about \$10.00 to \$15.00 a week; everybody getting board and lodging. The working men were paid from \$3.00 to \$5.00 a week, except the steward and horse boss, who were paid \$10.00 a week. The working men slept on the ground, or anywhere they pleased. Had the show furnished sleeping tents with folding cots, they could have kept

Photo No. 1. Yankee Robinson Circus bandwagon season 1906. This bandwagon was used for transportation as well as for the parade. This wagon was built for the Terry Uncle Tom's Cabin Co. about 1895 and used overland until the company went on rail with two cars. Fred Pfening, III collection.



a lot of good men that left the show. We had one man named Mons Joseph, an old weight lifter. They called him "old cannon ball Mons" because he would balance three balls on his chin that any man from the audience could not even pick up when in a light box. He was a marvel at his age, then about seventy. One morning when I was leaving for the lot about 5 A.M. to get the hack, Mons was on the hotel porch and he said, "Sharpe, I want to show you something." He took me down the street where the Forepaugh Sells circus had some paper for a local advertising and there was a lithograph of Mons Joseph when he used to work for the Sells Brothers' Circus. It, of course, showed him in his younger days, but they were still using that same lithograph twenty years afterwards.

Another old timer we had was an old woman named Nellie Texanan. She was a crack shot; I think as good as Annie Oakley. Her salary was \$15.00 a week. She would stand a man up against a steel backed board and shoot wax balls from around his head and body. It was a real shooting act; she used a 22 repeating rifle for the act in the show, but a 16-gauge shot gun for her outside act as she did a free act before each show in which she shot wax balls from high in the air. Nellie was an expert horse trader and she had her own horse and buggy. Her only trouble was to keep a man to stand up against the board for a target in her act. About one performance was enough for most men. There is always somebody in this world for every job, and we had a fellow we called Blink who was too lazy to hold a job on anything so she got Blink for a dollar a week and the circus gave him his board. He stood up against the shooting board for her act and groomed her horse and went up town in the mornings and dug up horse trades for her. He slept on the lot in her buggy; but when she drove from town to town, Blink would stand on the back end of the buggy and hold on to the cover. Nellie was one woman that did not need a male escort as she carried two big revolvers in her belt. One day the old lady was taking her nap in her dressing tent, as was her daily custom, in a hammock. That day one of the canvasmen had tied a guy rope from her tent to a wagon wheel instead of driving a stake, and when the driver hitched up a four horse team and started off for the parade, it brought her tent down flat. Well the old lady came out on her hands and knees and her vocabulary was not too good when she got mad, and was she mad! She was still with the show when we pulled into winter quarters.

The weather was nice for the opening at Adel. We moved to Redfield, Iowa, on the 11th of May and on to Dexter for the 12th. Then we moved to Stuart, Iowa on the 14th, the 13th being a Sunday we spent that day at Stuart. We ran into



Photo No. 2. John Keller with Tom-Tom bull elephant. Tom-Tom drowned on Buchanan's circus at Cumberland, Wisconsin, on June 30, 1911. Author's collection.

rain on the 14th at Stuart, then we had to make a drive from Stuart to Panora, 23 miles North. As was the custom, the gabbage wagons left Stuart after the evening performance. That particular trip was where I found out why they called a wagon circus a mud show. We left the hotel early in the morning of the 15th from Stuart and about five miles out we came upon the gabbage wagons. We had a stretch of timber roads and up hill there were red wagons stuck in the mud as far as I could see and some of the drivers had unhitched their horses and the horses were eating grass along the side of the road and the drivers were lying down on the grass asleep. There were eighteen wagons and four cages. The horses were pulled down until they could pull no more so we told the horse boss to hire what farmers he could get to pull the show into Panora. We drove on into town with the hack. We got into Panora about noon and the cookhouse wagon, that had left early the evening before, was all ready in, and the cook tent was up. The elephant and camels got in a little after noon, and that held the people in town at least for the evening show. I had accumulated quite a bag of money and I had began to think that a wagon show was a gold mine. But, in the next few hours I had that taken out of me. The farmers came in all afternoon with four horses on a wagon and our circus horses tied on behind and I sat on a bench in the cookhouse and dug the bottom of my money bag to get that show into Panora so we found out why it was a mud show and we had many more such days during the first part of the season. We got the tent up and put

on a show in the evening to a big crowd, and did that money look good. It seemed that it was just impossible to get ahead; it was just take in some money and then pay it all out, and that lasted until, I think, the 23rd of June at Weldon Iowa. When I got into town I told the boss that I was about broke and unless we got in some money I could not pay the day's bill. Buchanan said that there was a good crowd in town and perhaps we would get a good day's business. So we did just that and that day was the breaking even point for the season. I soon sent in money to Des Moines, but we had many muddy roads and hard luck after that.

We moved from Panora west to the Missouri River towns and then South to the corner of Iowa playing the next two weeks. We arrived in Glenwood, Iowa, on Memorial Day and as the town was planning on a speaker on the street in the morning and a parade to the cemetery and we had a circus parade to put on, we at once got together with the city fathers and the circus band went to play for the town people and then we put on the circus parade and everybody was happy and we had a good day.

We moved to Sidney, Iowa, for the first day of June. Sidney was the county seat town of the south west corner county in Iowa. The weather was fine and the town was alive with people. When we made the parade, the people followed it to the show grounds a couple of blocks away, and it was a real mob. It was the first fast day ticket selling I had run into. We had two men taking tickets on the front door. When I opened the ticket window to start selling tickets there was a little woman that had made a dive to be first to the window. She had red flowers on her hat and the people made a mad rush for tickets. They pushed the little lady up against the wagon so tightly



Photo No. 3. Webb Brothers' band on the Yankee Robinson show in 1906. Howard Webb on left and Archie Webb on right. Author's collection.

that they rolled the wagon. She looked up at me and said, "My God, they're killing me!" As I write these lines I can see her yet. I begged the people to quit pushing, but to no avail. There was a big farmer right behind her that put his hands on the window ledge and held the crowd back until she could get her ticket. She dove down and crawled out from under the wagon. When finished selling tickets there was at least fifty or more people who were not able to get through the gates. I had sold tickets faster than two men could take them. We had two big full houses at Sidney, but there always seems to be something to mar a good day's business and it happened at Sidney. In the evening while the concert was going on some town guys pulled the back jacks out from under the reserved seats and a couple of hundred people fell down with a crash and several of them were somewhat hurt. Only one girl, about fifteen, was looked after by a doctor. The doctor said that she was hurt very badly, and the next morning we tried to make a settlement with her father, but he asked too large a sum so we drove off. They sued the show, but the trial was held off until fall and by that time the doctors could not find anything wrong with the girl. All we got was the expense of the court.

During June and July we crossed Iowa from the Missouri River to the Mississippi River towns playing the smaller places. In those days Iowa was local option. About one town out of ten had open saloons. The rest were dry. We had a very good bunch of men on the show; no drinkers to speak of among the performers, but the working force was mostly a bunch of floaters and would get drunk if they had the price. Out of the entire working crew that left with the show in the spring, only four were on the show in the fall—they were the dry ones. We had a man that came on the show

as an agent and all he did all summer was to go to nearby cities and get working men. When he would arrive with a half dozen men, there would all ready be that many gone. I might add here that on the 11th of June, when we were driving into Blockton, Iowa, the first thing that caught my eye was a big saloon sign across the street. We paid off the working men on the lot in the evening on a Sunday and the performers and others Monday morning. That Sunday evening as we were sitting in the hotel, I said to the assistant manager "Let's not pay off the working men until after we get out of this town. They have a saloon here and that will mean a bunch of drunks in the morning," and he said that was sure all OK. He usually helped me pay off Sunday nights, but we passed this one up. But, just before bed time, about 10 P.M., Buchanan came along and went down to the lot to see that everything was alright and the men jumped him there for pay and he came back and said, "Sharpe, why didn't you pay off?"

I said, "You see that saloon sign?"

"Yes," he said, "I know one or two may slop over, but better give the boys their money."

So we went down and paid off. The saloons in Iowa were not allowed to open on Sunday, but this one opened the back door and the entire working gang, with the exception of four or five drys, were in there and they really had a ball. We took a look in there as we went back to the hotel to confirm that. The next morning we had a drunken brawl with half the gang in jail and the rest no good. Our five drys did not even come in for their pay. We had a Chinese cook and

when he got drunk, he just let everybody else alone. Woe be tied the man that did not let him alone! I was sitting in the cookhouse above five in the evening waiting for the evening meal when a drunk came along on the outside of the cook tent and put his face up against the canvas and said something to this cook. That Chinaman let drive with something that did glisten as it went through the canvas; he then went right on with his work.

I knew he hit the man and I thought that man had a big knife. I waited a few minutes and then went out to see and the drunk was walking on down the way and I looked and there was a big spoon next to the tent. I was relieved not to see a dead man there.

Well, that was not ten percent of what happened that day, but it is enough to tell here. For the next three or four weeks we had nothing but rain and mud roads, drunks, and trouble every time I got in a few dollars. I paid it out to get the show in town, which it seems was somewhat characteristic of wagon show days.

I went up town one morning to pay the license. We had a contract for \$5.00 for a city license that included a parade. The old mayor told be that we had to pay more than \$5.00. I told him that was the contract, but he said nothing doing. I sent the assistant manager to try his luck, but he did no better. About time for the parade to start I went back and told him that \$5.00 was the contract and that was all I would pay and that if he would not issue a license we would wait on the lot until midnight and then drive on to the next town. I also told him that he and Fred Buchanan in Des Moines could settle it in the courts. So after some talk he did issue me a city license and we went ahead with the parade and show. That evening they rounded up a bunch of toughs to run the show out of town. We had got onto what was going on and were ready for them. When they arrived during the evening show we had a real old-time "Hey Rube" and when that was over the wire fence in the front of the lot was all torn down by the toughs going out. When we went to the hotel that night, we had to cross some railroad tracks. There were some fellows there, and I had a big bag of money and a bright lantern. Bill Loyd carried a big gun. They gave us a big "ha ha," but that was all. Well, so much for that day.

There were some funny things that happened from time to time. One morning we drove into a small town and the lot was right in the middle of town right across from the Post Office. There was an old chin-whiskered man that owned his cow pasture there and could not be moved out as he was there when the town was built. He had one square block and would not even allow anyone to walk on it. In some way our advance

man acquired a lease from him for \$3.00. When the show moved in during the night we just about filled up the block. When the old man got up in the morning, there wasn't even room for his cows. Our men had taken down the wire fence in front of the lot. When I sent up to pay the license, the mayor said, "How in the world did you ever get in on that old man's lot?" I said that I didn't know, but I found out when I returned to the lot. The old man was there and he said for me to get that stuff off the ground, quick. I said that we had a contract, but he said that the advance man said that the show was only a little wagon one. He went up town and got a lawyer and the lawyer came down and tried to bluff me. He said, "Move off at once or I will get out a paper to move you."

I said, "Well under the laws of Iowa, it will take 24 hours any way you fix it, and we will be gone by that time." I had a signed contract so they went away, but after a while the old man came down and took his three dollars. The town people all got a big laugh over the matter as they had tried to buy him out, but no one ever could.

It was nearing the Fourth of July and we had been booked into Buxton, Iowa, a mining town of 4,000 Negroes and nine white people. Needless to say, it was considered a rough town. The town had only one city marshal and Buchanan said that if we were going to show there we would have plenty of police and he sent a man over the day before we were to show and made arrangements for sixteen special police. We had played Melrose on the 2nd, and I had the money I had taken in for the night show. Then we played Hitman, a coal mining town that had no bank, so I had all the silver I had received there on the 3rd. When I reached Buxton for the Fourth of July, I was loaded down with a bag of silver, which was a lucky thing for the city of Buxton as the man who owned all the mines as well as the town paid off all his help in gold instead of checks. As we had a big day's business, I used all the silver to break up the five, ten and twenty dollar gold pieces for the ticket sales and when I left Buxton I had a bag of gold coins. We were sitting in the timber quite a distance from the hotel where I had to go after the show. I said to the front door man, who usually went up with me at night, that I wasn't going to go up this timber road alone and he said that he would ask the old marshal to walk along with us. He did and the marshal said to wait a minute and he would get a couple of other fellows to walk along too. There were three each with a big "44," so I was safe and arrived at the hotel safe. When I was over at Eddieville, the next day's stand, I was walking down the street with that bag of gold and I met Buchanan and he said, "Sharpe, how much money do you have in the bag?"

I said, "I don't know."



Photo No. 4. Part of the staff of the Yankee Robinson show in 1906 is shown here. Standing from left to right are: Jim Secerest, ticket agent; Adrian D. Sharpe, ticket wagon; Evert

Hays, assistant manager. Seated on the left is C. W. Buchanan, road manager and on the right is the rarely photographed Fred Buchanan. Author's collection.

"Well," he said, "You have too much to be packing down that street. If Jessie James had known you had that he would have made a special trip up here just for that."

Well, old Jessie James didn't know it anyway, but if a fellow had a bag of gold like that as I am writing these lines he would have the F.B.I. after him and the police after him for having a gun to protect himself with. This is *modern times*?

The weather got better by the fourth and roads were also better and one morning soon after that date we were driving and came to a river that took a large steel span of bridge to cross, as well as a long span of wood pile bridge at the end. When the baggage wagons came along in the dark of the night, the driver of the reserved seat wagon drove the side wheel right off the bridge and the wagon, driver, and four horses went off in a foot or so of muck, and was that a mess, but to someone's luck no one was hurt, not even the horses. The horse boss said that it happened because the driver was asleep; that sure woke him up. It was not uncommon for some of the drivers to go to sleep and just let their team follow the wagon that was ahead.

One morning I went down to get on a cage wagon to go in the parade and I found that one horse had been tied back with a chain from the single tree to the wagon body so that the fast horse would pull all the load. I took the chain off and told the horse boss and he said that he would look after it that night as it was a big fat cage. That night when the wagons left for the night, the driver of the cage had the horse tied back again and

had made himself a bed on top of the cage and went to sleep. Well, the horse boss had a black snake whip and he took one big spank across the fellow's bottom and he went off the wagon in one jump. The boss stopped the wagons and put a new driver on and when I paid off the next Sunday there was one that I didn't have to pay. That fellow was just a sample of some of the drivers we had that summer.

We still had some trouble with drunks at times. One in particular occurred when I came into town and the steward came to me and said, "Sharpe there will have to be something done with that Negro driver; he is drunk and has a big gun in his pocket and is dangerous." I went down town and found the city marshal and told him that we had a drunk man at the circus lot that I wanted to put in jail. He came down to the lot and got the Negro without any trouble and instead of putting him in jail, the marshal took him down to the city office on Main Street and held a little court. We went in the room; it was a little, long, narrow room with a long desk at one side and three city guys behind it. They began to quote all the city laws and the Negro looked on for a few minutes then took off his old hat and slapped it down on his leg and called them all the names in the book. He had plenty of names, and then he walked out and back down to the circus lot, and the old mayor jumped up, shut his book, and said to the marshal to take him in again. The marshal would not go down after him alone until they got another man to help him. Then they came down again and the fellow went along with the marshal without any trouble, but I saw that gun in his hip

pocket and told the marshal to take the gun. When he reached for the gun, the Negro said, "Keep your hands off me," and they did and they put him in jail, gun and all.

Well, that took care of that day's excitement as by that time we had a big crowd on the lot. We made quite a trip up in the eastern part of Iowa and then started West toward South Dakota and when we were making a night drive from Story City, Iowa, to Ames, Iowa. We had to drive at night since we could not get hotel accommodations in Story City. I was driving the hack with ten people. We made a long drive in the timber where it was so dark and the road winding, but I was told in the evening that Ames could be reached by driving down to the first cross roads and turning South. I did that, but the people in the hack all said that I was turning the wrong way and that I was going North where I came from. They made me stop and we all got out in the road behind the hack, and I said, "Show me the North Star and there was not one of those old troupers could show me the North Star. When I showed them the North Star right out of the back end of the hack they one by one got back in the hack and we drove on into Ames.

When Fred Buchanan was on the show at Ames, Iowa, he said that he was going to put on an animal act and he sent for a young lady a few days later to work the act; her name was Martha Florene. She was on the circus for a few days and I guess that Fred must have figured that it was too hard to get the equipment over the road; so they gave up the idea. There was a young man named Charlie Cook that came on with her and they both left and, I was told, went over to the Al G. Barnes show.

When I was making a morning drive one Sunday morning and the roads were very muddy, I drove up quite a steep hill and the three camels and the elephants were ahead of us. As we came to the crown of the hill we met two traveling men with a livery buggy. They ran head-on into that big elephant. I have heard of turning around on a nickel. Well, those fellows did it in half that time. I thought they would upset but they leaned to the starboard side and landed on all four wheels and did they go back where they came from! A few days after that we came into a town where our lot was in a ball park. We had a contract with the cashier of the bank for the lot and early in the morning the banker came down and collected his rent of \$5.00 as he was leaving town for the day. After a while three men came down and wanted to know why we moved in on property without making some arrangements. I showed them the contract and they said that the cashier had no right to the property and that there were several town lots and they owned them. I settled with two of them

with tickets, but the third held out for ten dollars. I said, "Show me the corners of your lot," and he did. The horse tent was on his lot so we just moved the horse tent off and that settled him.

A few days later we were in Wall Lake, Iowa, Fred Buchanan was sitting in the front entrance and asked the name of the little short fellow who drives a cage. I told him and he said, "That is just who I thought it was." Fred Buchanan and his brothers were all raised in Sioux Falls, South Dakota, where his father was a newspaper man. Fred was a graduate of the State University at Vermillion, South Dakota. Fred said, "That fellow was in my class at the University when we graduated and he was a smart fellow. Go over and call him down, I want to talk with him." I went over to the horse tent and told the man, "Fred Buchanan wants to see you."

One morning, I don't think it was many days later, I went uptown in the morning to pay the license and I met the mayor who was a nice fellow. He said, "I understand that Fred Buchanan owns this show," and I told him that he did. He said, "How is he getting along?" I said that he was fine. He said, "This is the town that Fred closed up in June of 1897 when he was here with a wagon show and could not get out and I sent feed down for his stock until it could be sold." We had a nice business there and the mayor came down and had a long talk with Fred and then he came back down in the evening with his family.

We moved up into South Dakota for a few days and then back into Iowa. When we were at Hudson, South Dakota, we had two small boys come to the show that wanted jobs. The boss canvasman

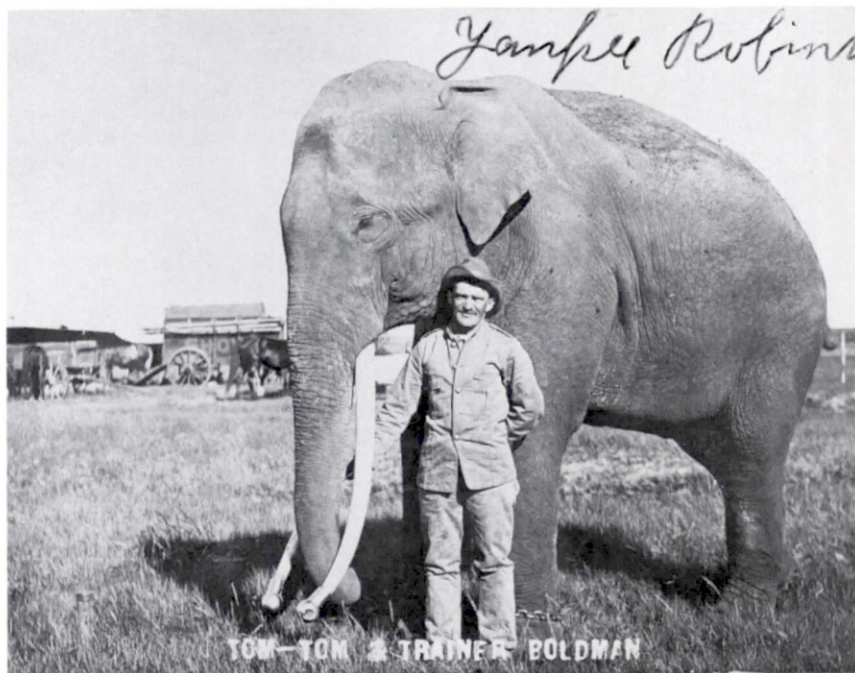


Photo No. 7. Another view of Tom-Tom the elephant. This elephant was so famous on the Yankee Robinson show that for a few years after his death in 1911, the Yankee show's elephant troupe was called "its herd of Tom-Tom elephants." Fred Pfening, III collection.

The man came over and they had quite a talk about school days. The next morning, the fellow came to me and said that he wants his money and that he is quitting. I said, "Get an order from the boss and I will give it to you." He said nothing, but went downtown and got a lawyer. The lawyer came down to the lot and told Fred that unless he paid off at once he would file a claim for labor and Fred called me and said to go downtown and pay that fellow. Fred said that the man wouldn't work for us since he found out who he was.

told them that they were too little, they being only about 12; but the steward took them on to wash dishes around the cook tent. When the cookhouse wagon left in the evening for the next town the kids sat on top in a great glee, but the next morning over in Rock Valley, Iowa, one of the boys' fathers with an officer came over after his boy. When the kid left, he was crying and said that his parents would always take him back. The other kid said that his folks didn't care where he went and that he was going to stay until the show went in for the winter. He did stay for a couple of weeks and one morning after we had a few wet days he came to the ticket wagon and asked if he could go home. He had had enough of the circus, I could see. I said, "Sure, you can go sonny," but he had no money as he had spent what little the show had given him. So I told Buchanan the prob-

lem and Fred got him a ticket and gave him a little money and sent him home. He stayed on for another few days until we could get him on a train that went back home and he left in the same great glee as that when he came on the show.

We were now on our way back to winter quarters in Northwest Iowa. We were having quite a bit of rain and mud roads and lost a couple of days with it. When we hit Layrens, Iowa, on September 25, we had a nice morning crowd. We had a tent full of people and just as the show was starting a bad storm came up and we had to turn the people out and all went on the run to the downtown part of the city. The cook tent was blown down and some horse tents also, but we kept the circus tent up and without much damage. By the time the evening show came off the weather was good again and we had a big night house. Most all the same people came back again that were run out in the afternoon.

One day when the cook house wagon arrived in town, they found the lot we had contracted under a foot of water. We had the city marshal help us find another lot and we then moved on it. I paid for the lot we had used and thought that was all taken care of. After I had gone to bed I was informed that we had to pay for the lot under water as the owner had placed an attachment on a horse for his pay of \$10.00. I had to get up and pay for the second lot, the unused one. Not much more out of line happened on our way into Des Moines on November 10th.

The even five months I was on the road with the show we played 131 stands, had two blow downs, and lost eight performances mostly on account of rain. All but three stands were in Iowa as we reached all four sides of the state. Some performers left the show during the season and some came on; there were only four working men on the show when we returned that left with us in the spring of 1906 on the Yankee Robinson Circus.

ROUTE OF YANKEE ROBINSON CIRCUS, 1906 — A WAGON SHOW

All in the state of Iowa except three

Adel	Thursday, May 10
Redfield	Friday, May 11
Dexter	Saturday, May 12
SUNDAY	
Stuart	Monday, May 14
Panora	Tuesday, May 15
Guthrie Center	Wednesday, May 16
Casey	Thursday, May 17
Adair	Friday, May 18
Anita	Saturday, May 19
SUNDAY	
Cumberland	Monday, May 21
Grant	Tuesday, May 22
Elliott	Wednesday, May 23
Griswald	Thursday, May 24
Carson	Friday, May 25
Henderson	Saturday, May 26
SUNDAY	
Emerson	Monday, May 28
Melvorn	Tuesday, May 29
Glenwood	Wednesday, May 30
Tabor	Thursday, May 31
Sidney	Friday, June 1
Riverton	Saturday, June 2
SUNDAY	
Coin	Monday, June 4
College Sp.	Tuesday, June 5
Clarinda	Wednesday, June 6



Photo No. 5. Adrian D. Sharpe ticket sales and secretary and treasurer of the Yankee Robinson show in 1906, and author of this article is shown here. Author's collection.

New Market	Thursday, June 7
Gravity	Friday, June 8
Bedford	Saturday, June 9
SUNDAY	
Blockton	Monday, June 11
Clier Field	Tuesday, June 12
Lenx	Wednesday, June 13
Diagonal	Thursday, June 14
Mt. Ayr	Friday, June 15
Kellerton	Saturday, June 16
SUNDAY	
Lomoni	Monday, June 18
Davis City	Tuesday, June 19
Leon	Wednesday, June 20
Garden Grove	Thursday, June 21
Humeston	Friday, June 22
Weldon	Saturday, June 23
SUNDAY	
Oceola	Monday, June 25
Woodbern	Tuesday, June 26
Lucas	Wednesday, June 27
Lacona	Thursday, June 28
Chariton	Friday, June 29
Russell	Saturday, June 30
SUNDAY	
Melrose	Monday, July 2
Hitman	Tuesday, July 3
Buxton	Wednesday, July 4
Eddie Ville	Thursday, July 5
Fremont	Friday, July 6
Hedrick	Saturday, July 7
SUNDAY	
Richlan	Monday, July 9
Keota	Tuesday, July 10
Wellman	Wednesday, July 11
Riverside	Thursday, July 12
Lone Tres	Friday, July 13
Nichols	Saturday, July 14
SUNDAY	
West Branch	Monday, July 16
Cedar Bluff	Tuesday, July 17
Mechanicville	Wednesday, July 18
Clarence	Thursday, July 19
Oxford	Friday, July 20
Olin	Saturday, July 21
SUNDAY	
Spring Ville	Monday, July 23
Central City	Tuesday, July 24
Center Point	Wednesday, July 25

Photo No. 6. The ticket wagon used in the parade of the Yankee Robinson Circus, season of 1906. Author's collection.



Walker	Thursday, July 26
Quashgeton	Friday, July 27
Winthrop	Saturday, July 28
SUNDAY	
LaMont	Monday, July 30
Strawberry Point	Tuesday, July 31
Arlington	Wednesday, August 1
Maynard	Thursday, August 2
Fairmark	Friday, August 3
Jessup	Saturday, August 4
SUNDAY	
LaPort City	Monday, August 6
Dysart	Tuesday, August 7
Trace	Wednesday, August 8
Gladbrook	Thursday, August 9
Conrad	Friday, August 10
Union	Saturday, August 11
SUNDAY	
Hubbard	Monday, August 13
Jewel Junction	Tuesday, August 14
Story City	Wednesday, August 15
Ames	Thursday, August 16
Cambridge	Friday, August 17
Madrid	Saturday, August 18
SUNDAY	
Ogdon	Monday, August 20
Grand Junction	Tuesday, August 21
Gowrie	Wednesday, August 22
Laurville	Thursday, August 23
Rockwell City	Friday, August 24
Lake City	Saturday, August 25
SUNDAY	
Wall Lake	Monday, August 27
Odebolt	Tuesday, August 28
Schaller	Wednesday, August 29
Holstin	Thursday, August 30
Washington	Friday, August 31
Kingsley	Saturday, Sept. 1
SUNDAY	
Remsen (Sunday)	Sunday, Sept. 2
Orange City	Monday, Sept. 3
Ireton	Tuesday, Sept. 4
Akron (Iowa)	Wednesday, Sept. 5
Alchaster (S.D.)	Thursday, Sept. 6
Beresford (S.D.)	Friday, Sept. 7
Hudson (S.D.)	Saturday, Sept. 8
SUNDAY	
Rock Valley (Iowa)	Monday, Sept. 10
Doon	Tuesday, Sept. 11
George	Wednesday, Sept. 12
Sibley	Thursday, Sept. 13
Ocheyedan	Friday, Sept. 14
Hartley	Saturday, Sept. 15
SUNDAY	
Earley	Monday, Sept. 17
Everly	Tuesday, Sept. 18
Sandborn	Wednesday, Sept. 19
Primghar	Thursday, Sept. 20
Paullina	Friday, Sept. 21
Sutherland	Saturday, Sept. 22
SUNDAY	
Sioux Rapids	Monday, Sept. 24
Laurens	Tuesday, Sept. 25
Rolfe	Wednesday, Sept. 26
Gilmore City	Thursday, Sept. 27
Pocahontas	Friday, Sept. 28
Pomeroy	Saturday, Sept. 29
SUNDAY	
Churdan	Monday, October 1
Scranton	Tuesday, October 2
Glidden	Wednesday, October 3
Coon Rapids	Thursday, October 4
Bayard	Friday, October 5
Jayama	Saturday, October 6
SUNDAY	
Lindon	Monday, October 8
Earlham	Tuesday, October 9
Season Ends	

Circus Baseball Teams

The personnel of circuses were baseball fans, just like anyone else, over the years. This thought was brought to mind while watching a game between the working men and the performers on the Beatty-Cole show this season in Springfield, Ohio. The show played the fairgrounds and not far from the midway was a baseball diamond with a backstop. It looked like any sand lot game with all of the players in comfortable clothes.

But in years gone by baseball was a very organized activity on many circuses. The show provided uniforms and a place on the team came only after tryouts by all that felt they were good enough.

The Barnum & Bailey show during many seasons had more than one organized team on the show at the same time. The Barnum Circus had a Moose Lodge on the show and the Lodge team would take on other show teams. These were very special occasions with score cards being printed. One Sunday, August 1, 1915 in Grand Island, Nebraska, the Barnum Moose Lodge team, with Burns O'Sullivan as manager, took on the performers' team whose manager was Tony De Koe. On the performers' team were: Charles Siegrist, short stop, Orrin Davenport, catcher, Pat Valdo first base and Fred Derrick, substitute. The score card states that music was provided by Mr. Brill and his Barnum & Bailey Concert Band. Many of the acts took small ads on the card to pay for its printing.

On Sunday, July 8, 1917, in Minot, North Dakota, the B & B Moose team played the show's "Happy Jacks Giants" for the benefit

"Souvenir Score Card"

B. & B. L. O. O. M. No. 35

FOR THE BENEFIT

BARNUM

BAILEY



Red Cross

Chapter

HAPPY JACKS GIANTS

MINOT, NORTH DAKOTA

SUNDAY, JULY 8, 1917

of the Barnum & Bailey Red Cross Chapter. For this game a 10-page score card was printed bound with red ribbons. Some of the players on the Moose team for this game were Alfredo Codona, left field, Ira Millett, first base and Orrin Davenport, who had joined the Moose team and moved to short stop. On the back of the card the Moose ran a pitch for members, stating that the charter was open for only a short time. Initiation \$5, dues 75c a month. Pays a weekly sick benefit of \$7 and each member received a \$100 death benefit.

One of the great games of all times was held on Sunday, June 11, 1911 in Kalamazoo, Michigan between the Barnum & Bailey All Stars and the Hagenback-Wallace Big Leaguers. The B & B team journeyed to Kalamazoo from Toledo, Ohio where the show had played on Saturday the 10th. Following the game they went on to join the show for the June 12th date in Detroit. The Hagenback show played Kalamazoo on the 12th. The Barnum & Bailey team fans were responsible for the printing of the score card for this great contest, as evidenced by all of the ads being taken by Barnum show acts.

It is too bad that the final scores of all these and many other contests have not been entered in the Circus Baseball Hall of Fame. The day by day records in route books fail to show any results and a quick check of Billboards does not reveal anything either.

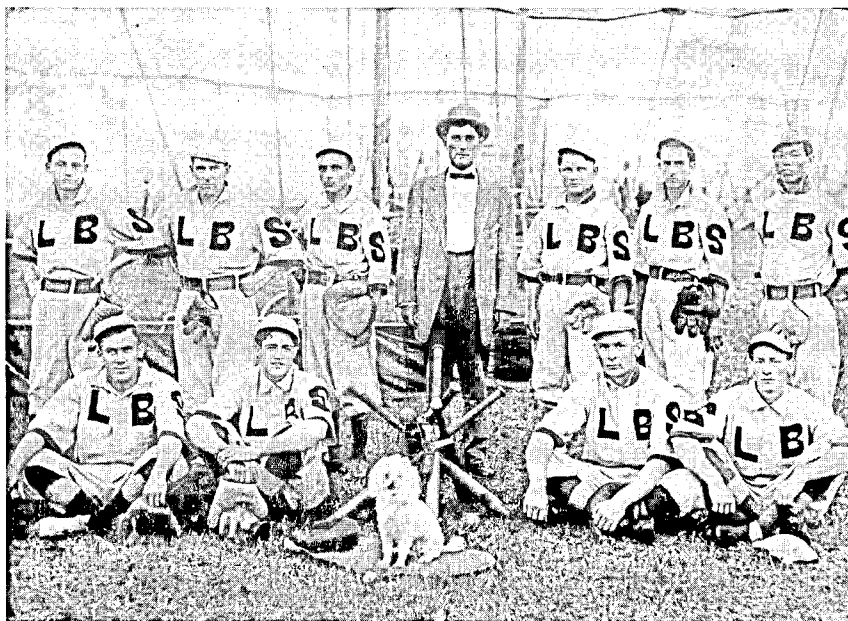
But this is a part of circus history that is little known by most historians.

— Fred D. Pfening, Jr.

The Adam Forepaugh and Sells Bros. team of 1907 was managed by Orrin Davenport.



This photo of the Lemon Bros. Circus team was probably taken during the 1905 season.



The 1905 Ringling Bros. team is shown with its manager Doc. Kealey. Reno McCree, second from right, first row, was captain and pitcher.



The 1919 Sparks Circus baseball team had 10 members, seven with the show name on his shirt.

Not to be outdone the ladies got into the

act in 1923 on the Ringling-Barnum show. They are shown here just before a game, with the fans lined up in the background. All photos from Pfening Collection.



Official Score Card

BASE BALL GAME
BETWEEN
Performers of Barnum & Bailey Circus
..... AND
Moose Lodge No. 35, B. B.,
..... AT
GRAND ISLAND, NEB.,
SUNDAY, AUG. 1, 1915, 2:30 P.M.
PLAY BALL

THE MOOSE LODGE No. 35 B. B.
WISHES TO THANK EVERYBODY WHO
HAS HELPED TO MAKE THIS EVENT A SUCCESS

Music by Mr. Brill and his Barnum & Bailey Concert Band

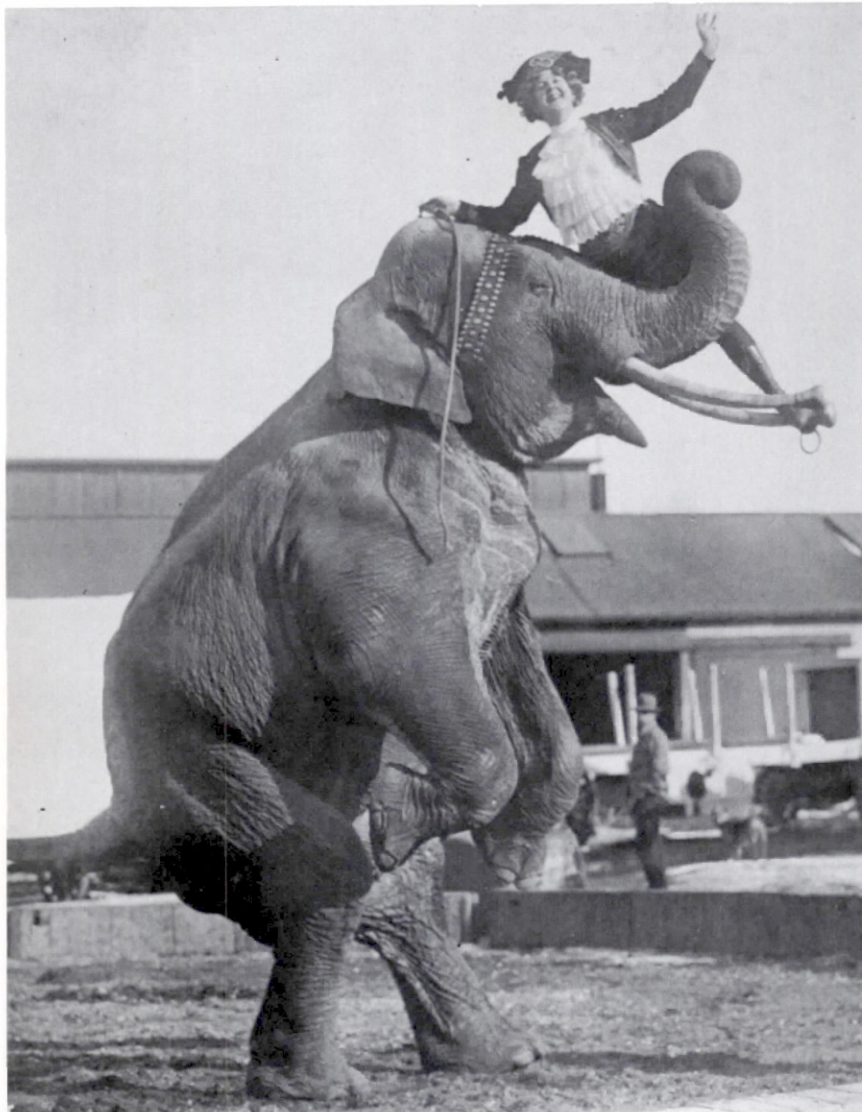


Photo No. 1. Snyder and Lucia Zora, the trainer, in the Sells Floto winter quarters in Denver. This photo is from an album in the Lucia Zora collection now in the author's possession.

The first of many famous events in Snyder I's career took place on 16 April 1908. On that date he made his raid on Riverside, California. Evidently he had broken away from the menagerie was merrily going on his way in search of oranges when one D. P. Chapman of Riverside fired two shots at Snyder when he approached him and his daughter. Snyder went into a rage after the shots and smashed the rear door of a barber shop, the window of Hawes' Music Store, a grand piano in said store, and the doors of a cafe. Finally the menagerie crew came upon the scene with two other elephants to help Snyder safely back to the friendly confines of the Sells Floto menagerie. Although the people of Riverside told of the near tragedies perpetrated by Snyder, Lucia Zora in her book *Sawdust and Solitude* wrote that "all he (Snyder) did was steal a few oranges!" She also noted that the stories of the almost-calamities were "mistaken gossip."

Snyder I is best remembered for fathering the third through seventh elephants born in this country. The first blessed event took place at Salinas, California on 25 April 1912. The calf, a male, was named Baby Hutch, in honor of Fred Bailey Hutchinson, manager of the Sells Floto Circus at the time. Hutch's existence seemed doomed from the start. Immediately after birth the Mother, Alice, tried to smother her baby. Things picked up for a while for Hutch, now being bottle fed; but on 6 June 1912 he died of a stomach disorder. Baby Hutch was stuffed and placed back in the Sells Floto menagerie, and at the end of the season found a permanent home in the office of the *Denver Post*.

On 28 March 1914, Tambon, the second son of Snyder and Alice was born in the Denver quarters. The name was a combination of the first syllables of the last names of the show's two owners, H. H. Tammen and Frederick Bonfils. The unfortunate Tambon's life was even shorter than Hutch's. Again Alice disliked the baby, and again the bottle was brought out. On 17 June 1914, while the show was playing Denver, Tambon went to the "Big Lot." He met the same fate as his brother; that of being stuffed and becoming an attraction in the menagerie.

Little Miracle was the third offspring and the first daughter of Snyder and Alice. For the third time, Alice turned out to be a bad Mother, and the baby was bottle fed. While the Sells Floto Circus was traveling in the Far Northwest on 9 September 1916, Little Miracle caught a chill that evidently caused her death. Her remains were presented to the University of Washington.

The fourth child of Snyder was a still-

THE STORY OF THE TWO SNYDERS

by Fred D. Pfening, III

Among circus elephants, there have been many notoriously bad actors. If a list were made it would include: the James Raymond Menagerie's Hannibal, the Harris Nickel Plate's Gypsy, the M. L. Clark Circus' Ned, the Al G. Barnes Show's Black Diamond, and the Sells Floto Show's pair, both named Snyder.

The date of Snyder joining the Sells Floto menageries is rather obscure. The earliest date, 1902, is set forth in the White Top's series "American Bred Baby Elephant" by Fred G. Alispaw, one time Sells Floto menagerie boss. In his series, Alispaw noted that Snyder had been obtained with five other elephants in 1902 from the Hagenbeck firm in Hamburg, Germany, for the then Otto Floto Dog

and Pony Show. However, in 1902 the Otto Floto show was little more than the name implied, and seemingly would not have imported six elephants as Alispaw stated.

In an article written for the Colorado State Historical Society in 1923, Otto Floto stated that three elephants were purchased from the Hagenbecks after the 1902 season and that Snyder joined the show in 1904, replacing another elephant shipped to the Floto show from the Hagenbecks in mid-season 1903.

The conservative date of 1907 was set as the first year for Snyder by Charles "Pittsburgh" Goetman, old-time Sells Floto menagerie man and now a member of the Circus Historical Society.

born male, born on 20 June 1917. This time, however, the Mother was the calmer Mama Mary rather than Alice.

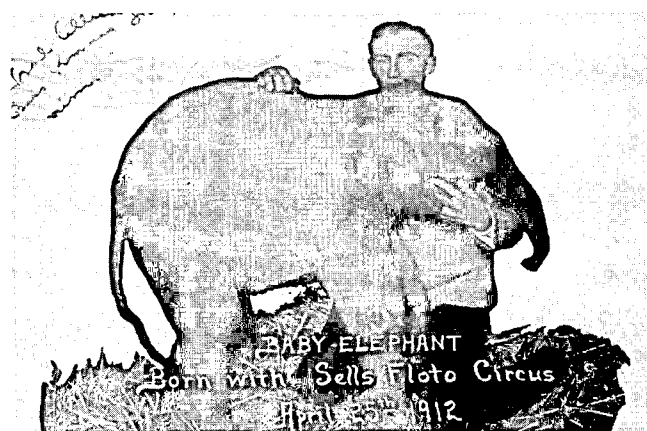
Alice mothered Snyder's fifth and last offspring on 29 April 1918. This male was named Prince Utah, in honor of his place of birth, Salt Lake City, Utah. Prince Utah did better than any of his predecessors, but he, too, expired on 15 March 1919 of a growth on his heart.

Of course Snyder I was also a feature in the center ring while on the Floto show. His claim to fame in the ring was that he had been trained by Lucia Zora to walk on his hind feet while carrying Zora on his tusks. In her book Zora described the training of Snyder in this manner:

Together we (Fred Alispaw, her husband) set to work, first to build a high pedestal, and, this completed, to lead Snyder to it and command him into a "hind leg stand," Snyder obeyed, being able to hold this erect position, however, for only a moment. Time after time we sent him into this position, always facing him toward the pedestal, until at last the tired beast placed his front feet against it to rest. That was what we wanted. Then gradually we taught him to stand there, and to take steps with his hind feet—it was the same principle that so often is used in teaching a baby to walk! Animal training is not so difficult, after all, is it?

For several weeks this continued, not because Snyder had not learned what was expected of him, but for the strengthening of his hind quarters that they might bear the weight of his tremendous body in a long walk from the performing ring to the menagerie connection. Then, when his strength had developed sufficiently, the pedestal was removed, and a support made of a rope sling, which, placed about his trunk and pulled taut, gave him the slight balance necessary to keep him erect during a long session of walking. After which came the next step—that of walking alone.

Photo No. 2. Baby Hutch, the first off-spring of Snyder's, is shown in this picture taken within weeks of his birth. He died less than two months after his birth. Author's collection.



In this, the rewards were heavy. One step and Snyder received a juicy carrot. Two steps and two carrots. Soon the crafty Snyder was on his hind feet and walking whenever the opportunity provided—and he always got the carrots. His capacity was great, and we were not niggardly with rewards, especially when they meant strong hind legs and a constantly growing sense of balance. Within two weeks, Snyder could cover the entire circle of the ring without the aid of his sling, and within two months more, he could traverse the whole quarters yard and back again! Then came the hardest task of all—to teach him to carry me on one tusk—for that upset his whole theory of balance, with the result that he was forced to learn his lesson all over again, while the supply of carrots went steadily downward. Eight weeks passed before Snyder could control the extra burden of my weight—and then the circus opened.

Snyder continued as the leader of the Sells Floto elephant herd until the show pulled into Salina, Kansas on 13 September 1920. What happened there is best described in a letter from Frederick Bonfils to H. H. Tammen, the owners of the show. This important document of circus history is now in the author's collection. The letter reads with minor editing:

Kansas City, Mo.
Sept. 14, 1920

Mr. H. H. Tammen,
c/o The Denver Post,
Denver, Colo.
Dear Harry:

I put in the most exciting and distressing day of my life yesterday with the show.

I went up to the show grounds early in the morning, looked over all the stock and all the animals, and everything was looking fine and as tranquil and serene as a summer day.

I went up town and looked over the splendid parade we gave and everything went off like clock work. I went back to the show grounds and everything was put back in its place and there was no excitement and no indications of any trouble.

I then went down to the car. I had been there just a few moments, when the automobile came down at a terrific rate, and Henry Gentry's chauffeur told me to come to the lot at once, that Snyder had broken loose and was creating a perfect terror.

I went up to the lot. The crowd had already commenced gathering because it was about twelve o'clock. I found the showmen out, keeping the people back from the tent. I went into the menagerie tent, and marching up and down through the tent was Snyder in a perfect rage, not a chain or a shackle on him—just his trappings. All the men had fled from the tent.

Snyder made repeated efforts to induce the herd to join him in a stampede, but they all stood steadfast. He tried to overturn the lions' cage, and buffeted it around, but changed his mind and went to the tigers' cage. He bunted that around, and then changed his mind and rushed through a side wall out on the lot. There he turned over the heavy stringer wagon, broke it and stamped it. He overturned two or three other small wagons and broke and stamped them in a perfect fury. He then came back into the menagerie and turned over the peanut stands and candy stands, and threw things all around. Then he went back to the herd and attacked Floto, the elephant, knocking him senseless for a few moments, then tried to gore him. From that time until a little before four o'clock he was chasing people (showmen, however) and going backward and forward innumerable times through side walls that he tore into shreds.

I want you to remember the following: I have never seen two more loyal and brave men in my life than Henry and Frank Gentry. I would not have done what I saw them do with eyes yesterday, for all the money in the United States. I had to absolutely prevent Henry Gentry from taking an elephant hook and starting to subdue that furious beast. It would

Photo No. 3. Elephant line-up of the 1914 Sells Floto show. Moma Mary is on the far left; Snyder on the far right. Bill Woodcock Collection.





Photo No. 4. Prince Tambon soon after his birth in Denver on 28 March 1914. The Sells Floto show also had a hippo by the same name. This photo was sold in the Sells Floto Menagerie in 1914. Author's collection.

have been certain death for him to have attempted it. Frank Gentry just escaped by almost a miracle. The elephant ran after him and struck at him, just grazing his back. Frank dodged and doubled, and before the elephant could turn, he had gotten behind a wagon.

In the meantime, thousands of people had surrounded the tents at a distance of 50 or 100 yards, and would not leave though cautioned and pleaded with by all of us to go away, and told that there would be no matinee until the elephant was under control.

This is the way the whole thing started. Boucher (an elephant man on the show) walked off the lot Sunday night, giving no notice to a living human being. No one knew where he went, though he was supposed to have gone to Denver. Red McKay, who was the only elephant man we had left, after the parade, took the elephants into the ring for a rehearsal as he had never performed them before.

As soon as they got in and Snyder realized that Boucher was gone, he stampeded and led the elephants out into the menagerie, knocking Red out of the ring with his trunk. They all went from the menagerie to their places and when the men gathered around, Snyder began chasing them. When he chased one man out through the side wall into the lot, the other men hobbled and staked the other elephants. Had it not been for that they all would have gone.

Snyder came back and repeatedly tried to butt the elephants and release them from their stakes so that they might follow him. He seemed to want to kill Floto. While he was out of the tent one time, Floto was removed and staked on the outside, and one or two other elephants were taken and tied to the heavy wagons, one of which Snyder overturned

after the animals were tied to them. If he had succeeded in stampeding the others, there is no telling how many people would have been killed and injured. It went on hour after hour this way, the people gathering from all parts of town and thereby increasing the danger should a stampede occur.

So I concluded that there was but one thing to do. If we had been able to control Snyder that day, no one knew what other day he would go on a tear of this kind. In other words, he had gone mad and was ruined. If he continued to stay with our herd, he would spoil them all. If some day, with a tent crowded and the menagerie [sic] full of people, he should go on a stampede, he might kill many people, ruining the show and involving us in countless law suits. So, with the utmost reluctance and sorrow, I ordered that he be killed as painlessly and as speedily as possible.

We got some army officers from the military school, with their heavy rifles and a heavy rifle from the chief of police in readiness to kill him if he started towards the crowd.

In the meantime, I ordered that cyanide of potassium be given him to kill him as quickly and as painlessly as possible. But, as no one could approach him, the difficulty was getting him to take the poison.

We tried to give it to him on an apple held out on a long bamboo fishing pole. He refused it and knocked the pole away. We tried to get him to eat a cantaloupe with cyanide in it. He refused that. We gave him a watermelon with the cyanide in it. He refused that.

Then Henry [Gentry] put a marshmallow on the end of the fishing rod, and he ate that. Then we put a ball of marshmallows pressed together, on the pole, and he ate them. Then we handed him another ball of marshmallows with the cyanide in it, and he ate that. We handed him still another ball of marshmallows with cyanide in it, and he knew the second lot had been doped, and knocked the ball and the rod out of his way.

The poison did not seem to take effect. He kept on with his violence for an hour with no indication of the poison taking effect. Then he began to grow more violent, I suppose from the poison taking effect.

When he left the tent again and started towards the crowd, I realized that the poison would kill him anyhow in an hour or so and was afraid that he might, in his paroxysms, charge the crowd; so I ordered the officers to fire, and they began to shoot. After one or two volleys, Snyder fell dead.

I am glad that you were not there because the whole thing would have broken your heart and your nerves. I could have cried when I saw that magnificent animal lying limp and dead on the show lot with bullets through his head and

heart. He looked really pitiful and magnificent at the same time. All the show people were, of course, heart broken over it. The girl whom he had carried with his trunk around her so often, was hysterical and wanted herself to try to subdue him, but it would have meant certain death.

The only reason in the world that Boucher left, in my estimation, was that this elephant had been getting worse and worse as the season wore on; he had practically lost control of him, and the elephant did not fear him any more, for he had been striking all the the elephant men, Boucher included and came very near breaking Boucher's back two or three days ago.

I think now that my being there was extremely fortunate, because if during the performance when a big crowd was in that tent, he had done what he did yesterday, many men, women and children would have been killed and maimed, and he would have wrecked the show.

I have told the story as it occurred without any embellishments, and for my own interest I would not have him, knowing him as I now do, back alive again, with that show, for a hundred thousand dollars. For the last week or

Photo No. 5. Little Miracle, shown here, was the first daughter of Snyder and Alice. Lucia Zora is attending her. Author's collection.

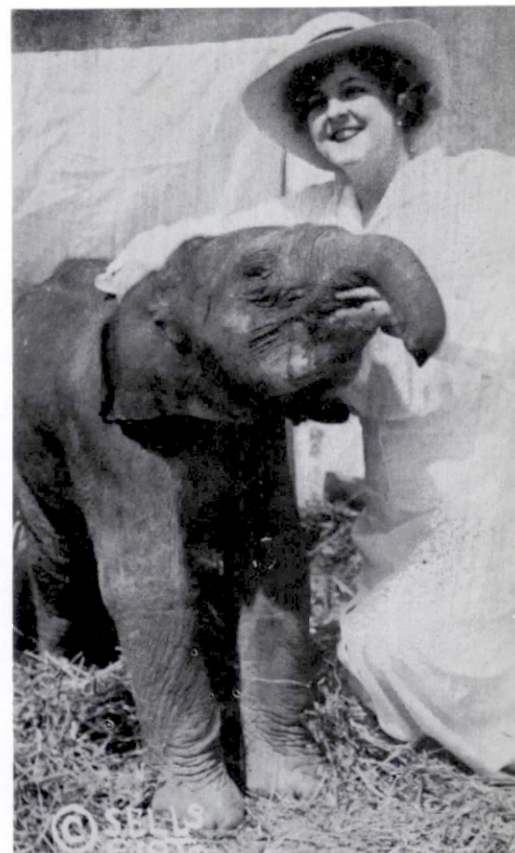




Photo No. 6. Yankee Robinson elephant line-up, 1919, left to right: Jennie Lockhard, Nellie Lockhart, Rubber, Billy (Snyder II), Mary, Katie, and Babe. Snyder II was still a small animal at this time.

ten days he has been the cause of extreme nervousness throughout the whole force, and was really demoralizing everybody around the show, Boucher included. We may regret him, but let us be glad that he is gone, for our own sake and for the sake of the people who patronize us and the show.

I had no heart to continue with the show last night after this day of terror and tragedy. I could accomplish nothing. Besides, we had a long hard run to make over four branch lines, and I had been up practically all the night before and all yesterday, and I thought the wisest thing was to come on down to Kansas City and meet you here when you come down, going to the circus.

If it had not been for this unfortunate occurrence yesterday, I think the show would have done between \$8,000 and \$10,000. As it was, we got \$6,000. But thousands and thousands of people left when they knew that the elephant was uncontrollable and that it was very dangerous for them to be around.

As soon as the elephant was killed and covered up with a tarpaulin, we announced the matinee, but that was after four o'clock. While we did pretty good business, it was really nothing like we would have done if we could have given the show at two o'clock.

Now, seeing these things with my own eyes, and seeing what Henry Gentry and Frank did, I am sure that no other two men in the world would have so repeatedly risked their very lives as these two men did yesterday. There was not another show man on the ground who took a chance, except these two men. I can never forget such loyalty under such circumstances. I would indeed be base if I did.

Always yours,
Frederick
(s) Bonfils

The edited part of the letter concerned the *Kansas City Post* and Bonfil's wife, neither of which have anything to do with circus history.

After the death of Snyder I the Sells Floto Circus was in need of a new elephant. By 1921 the Sells Floto Circus was part of the Mugivan and Bowers empire, and that year they exchanged a

small elephant named Billy from their Yankee Robinson Circus for a hippo cage and an air calliope from the Floto show.

Billy's origin is also quite vague, although there is little doubt but that he spent some of his early years in one of William P. Hall's elephant barns in Lancaster, Missouri. About 1917 he was sold to the Yankee Robinson Circus owned by Fred Buchanan. Billy remained on the Buchanan show until the final tour in 1920. After that season the show ended up in the hands of Mugivan and Bowers, and Billy was on his way to Denver — and a new, more impressive name.

Snyder II was obviously a very fine bull for the Sells Floto Circus in the 1920's, although he was part of the infamous Cranbrook, British Columbia stampede in 1926. His value was established in 1927 at \$5,000 when William H. Woodcock, then a twenty-three year old employee of William P. Hall's, inquired about purchasing Snyder in letters to Mugivan dated 7 December and 12 December 1927. In the latter letter, Col. Woodcock wrote: "Snyder is a good bull and no doubt will be a lot better in a couple of seasons . . ." However, "in a couple of seasons" Snyder became a bad actor.

Snyder II went bad soon after the Sells Floto Circus came into the Peru winter quarters after the 1930 season. One morning while the manure clean-up crew was working in the elephant department, Snyder reached out with his trunk and knocked the wagon across the

barn. He then picked up a helper who charged at him and also threw him. Finally with the help of four or five other elephants in the quarters, Snyder was subdued and placed in a spot where he would do the minimum damage.

When the Sells Floto Circus left Peru in the spring of 1931, Snyder was not a member of the menagerie. He grew progressively meaner and meaner. In August of 1931 Jess Adkins, manager of the Hagenbeck-Wallace show and boss of the winter quarters, decided it would be best to put Snyder away. He asked John Ringling, owner of the elephant, for permission, which was quickly given; and on 26 August 1931 Snyder was killed by the shot of a 30-30 big game rifle fired by one J. O. Cole. Bert Bowers, a Peru banker, and J. J. Tinkcom, quarters superintendent, witnessed the execution. As usual, the *Billboard* report was distorted; fortunately the October 1931 issue of *White Tops* gave the details of the execution.

In the way of a post script it should be noted that Hallie D. Oldstadt, Wisconsin's elephant historian, now owns the tusks from Snyder II.

The author would like to thank Chang Reynolds for his most kind help in the preparation of this article, particularly for the details of the 1908 Riverside incident.



Photo No. 7. Snyder II had grown considerably when this picture with Irene Ledgett was taken in 1925 on the Sells Floto show.

Christmas Greeting Advertisements

The next issue (November-December) will be the big Christmas issue. An Advertisement in the Bandwagon is an ideal way to send season's greetings to all your friends in the CHS.

Full page \$30.00, Half page \$18.50, Quarter page \$10.00, Minimum ad \$5.00. Send to the editor as soon as possible.

A HISTORY OF THE COLE BROS. CIRCUS 1935-40

by Joseph T. Bradbury

Part XIII, The 1940 Season

About the only thing good the Cole show could say for the 1939 season just ended was that at least it survived. Early season gains had enabled the show to get its feet on the ground and make the payments on time for the equipment leased from Associates Investment Corp. Adkins and Terrell had wisely closed the show earlier than anticipated rather than risk additional losses caused by the slump which set in after beginning of World War II on September 1. During the summer a new holding company, Hoosier Circus Corporation, was organized which functioned similar to the original but now bankrupt parent company, Indiana Circus Corporation. As the owners gradually paid off the debts to Associates and again acquired title to some of its equipment this equipment became the property of the Hoosier Circus Corporation and it was reported by an observer in June 1940 that various wagons, tents, etc. were stenciled "Hoosier Circus Corp. — J. Adkins."

A string of unusually strong winter dates gave the show enough money to make it through the winter okay. As had been customary since the beginning a winter unit of various acts, animals, and props was organized to play many of the large indoor circuses in the mid-west.

Except for an announcement in early January that J. D. Newman would be

in charge of the entire Cole Bros. advance in 1940 little or nothing appeared in the trade publications concerning Adkins' and Terrell's plans for the coming season.

The winter of 1939-40 was one of the coldest in many years and extremely cold weather hit the Rochester quarters in early February. It was so severe that elephants at the quarters were kept moving so they wouldn't lie down and possibly get pneumonia.

A rumor made the rounds in early February that Terrell Jacobs would have a wild animal act with Cole Bros. in 1940 but Jess Adkins killed it by saying Jacobs intended to play parks and fairs during the season. Adkins said no plans would be made until after Feb. 15 but he was optimistic over the slight upturn in business and said he thought the Spring would see good circus business.

From all indications the show planned to continue in 1940 on pretty much the same basis as 1939 with retention of the street parade and program about same calibre as the previous season. Just when the decision was made to increase the size from 20 to 25 cars is not definitely

Photo No. 1. Rochester Quarters several weeks after the Feb. 20, 1940 fire. Line at right is foundation and rubble of the completely destroyed main group of buildings. Rail cars on siding are being readied for the season. Photo by Don Smith.



known. Probably it came early in the winter about the time Adkins was expressing his optimism for the coming season but possibly the decision was not made until later in the Spring. Winter quarter work began in February and as was customary in the past the parade and cage wagons were repaired and painted first before work started on the baggage wagons and other properties. So it was that the parade wagons and cages were in the shops at the time of the tragedy to be related here.

On the early evening of Feb. 20, 1940 a major disaster struck the show when fire destroyed the greater portion of the winter quarters. The loss was not total as the large wagon shed at rear of the quarters as well as the wardrobe and canvas barn and the small two story office building were saved but the main series of buildings, the old bridge company foundry plus the additions made to it by the show was a complete loss. This area had housed the blacksmith, carpenter, and paint shops for both wagons and the train. Also kept in these buildings were the elephants and caged animals. The March 2, 1940 Billboard told the story of the tragic loss which is printed here intact.

"COLE FIRE LOSS \$150,000. All cage animals and lead stock and 2 elephants perish in blaze." "Big top, 9 cages, ticket wagon, several trucks, and all props and harness destroyed when main building at Rochester, Ind. quarters burns — show will go on."

"Rochester, Ind. Feb. 24 — Two elephants, all the lead stock, and cage animals, the big top, nine cages, one ticket wagon, two big Mack trucks, all the trucks used by the advance, all props and harness, winter cookhouse and workmen's bunkhouse were destroyed in a fire at winter quarters of Cole Bros. Circus here Tuesday night. Some of the equipment and animals had been with Robbins Bros. Circus season before last. Managers Jess Adkins and Zack Terrell estimated the loss at more than \$150,000. It was one of the worst fires that ever occurred at a circus quarters. Everything burned in about an hour. There was a 40-mile wind, which was blowing right for the flames to sweep the main buildings.

"The fire originated in the blacksmith and paint shop. Circus employees were at supper when it was discovered. They lost all of their personal belongings in the bunkhouse as they led elephants, numerous horses, camels, mules, ponies, and other animals to safety. The animals



Photo No. 2. The two former Al G. Barnes-Sells Floto canvas wagons at Rochester quarters shortly after arrival from Peru, April 1940. Author's collection.

wandered around the highways and streets for several hours and then were rounded up. Residents joined in the hunt for the animals. The bulls were led to a special railroad car as they were rounded up for shipment to other quarters at near-by Peru.

"One of the elephants that escaped was struck by an auto and injured. A pony was led to safety but later was struck by an auto and killed.

"The animals lost were two bulls, two zebras, two llamas, 100 monkeys, two tigers, two lions, two lionesses, two lion cubs, a hippopotamus, two leopards, a sacred Indian cow and moniolon and two oudads, described as being types of gazelle. None of the dangerous animals escaped.

"The roaring of the wild animals and the screaming of the monkeys trapped in the burning building drowned the noise of the crackling flames during the height of the fire.

"The fire will have no effect on the Cole show taking to the road, Managers Zack Terrell and Jess Adkins saying the animals lost would be replaced in time for the opening."

Photo No. 4. First wagon on flat is No. 19, former John Robinson hippo den purchased by Cole Bros. in spring of 1940. Photo taken at Decatur, Ill., May 12, 1940. Note flat car has not yet been lettered. Photo by Bert Backstein.

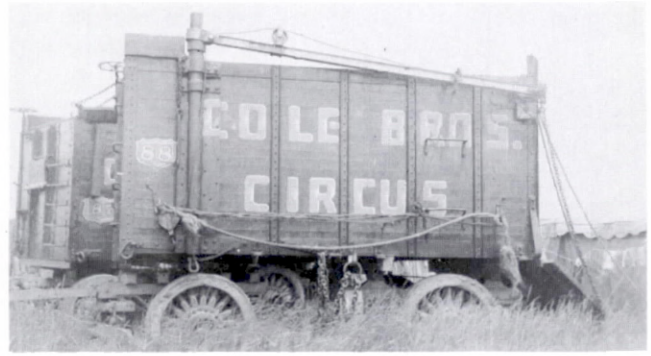
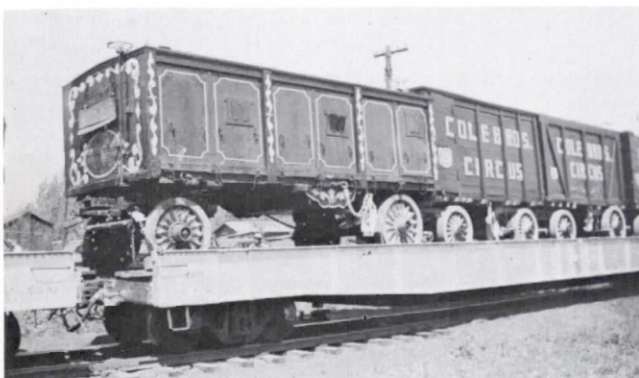


Photo No. 3. Canvas wagons No. 88 and 89. These are the former Al G. Barnes-Sells Floto wagons now painted with Cole Bros. title, season of 1940. Photo by Frank Norton.

Immediately upon hearing about the fire the North brothers, John Ringling, and Henry wired Adkins and Terrell to ship the stock to Peru and use the quarters there in getting the show ready for the road, and rendered them every assistance in their hour of trouble.

After being housed in the cars for two days the 9 remaining elephants and horses which had been quartered in Rochester and survived the fire were moved to Peru where they remained until just prior to start of the 1940 season.

The two elephants lost in the fire were Ding and Katie. Fortunately 5 of the show's elephants were out with the winter unit, and these plus the 9 that survived gave the show a total of 14 in the herd. Stories of the heroism of Cole employees during the fire continued to come in. Johnny Sullivan and his assistants entered the smoke filled bull barn with planks and cinders dropping all around them and unshackled the elephants. Earl (Irish) Greer had to be pulled away from the pigmy hippo tank in the bull barn after nearly losing his life in an attempt to save his charge.

Zack Terrell sent the following letter which was printed in the March 23 Billboard expressing his appreciation for the heroism and loyalty of his employees during the recent tragedy, and a public thank-you to the Norths.

"ZACK TERRELL HAS A WORD TO SAY. Editors, The Billboard."

"I have seen many sides of circus business and circus life. Most of us have. I have seen opposition that would almost melt iron men with the heat of its bat-

ting. I have seen the men engaged in it seemingly to hate one another with a hatred everlasting. Then a month or so later, after the shows had returned to quarters, I have walked into a Chicago or New York hotel to find these same men again bosom friends.

"It takes circus people to fight that way for their own troupe and then forget it all when the battle is over. Also it takes the circus to make people that way.

"But aside from opposition, which is business, there is a family feeling among all big top folks. Quarrel we may and do as does any family, there is a tie among us all. I have seen examples of this feeling of kinship in the past between owners, managers, staff people, performers, department heads and forces. Most of us recall these in the cases of by-gone disasters and tragedies.

"But I think our own disaster — thank God there were no human lives lost — at the Cole Bros. winter quarters in Rochester, Ind. brings out the finest example of this feeling of circus kinship I have ever known. I refer to the magnificent manner in which John Ringling

Photo No. 5. Sea lion cage No. 18 loaded on Cole Bros. flat car in 1940. This is the former Hagenbeck-Wallace cage purchased shortly before the season began. Photo by Harold Moore.

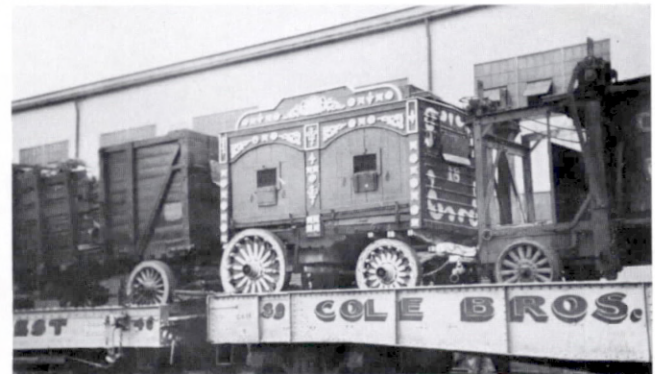




Photo No. 6. Center wagon is No. 51, concessions and light dept. supplies, one of the few parade type wagons carried in 1940. Photo by Harold Moore.

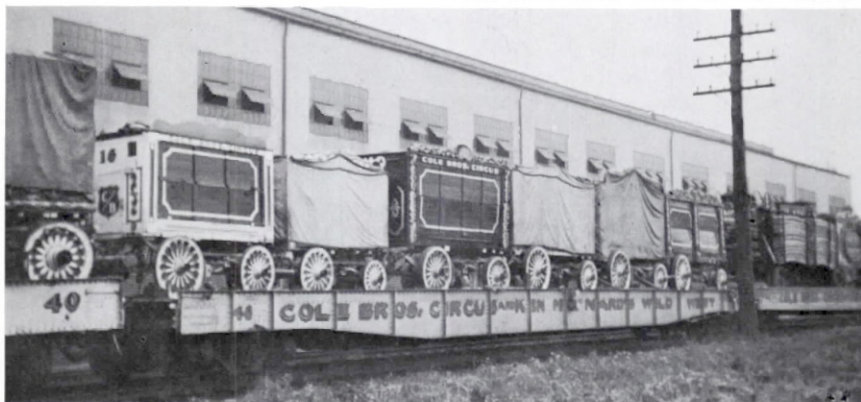
North, president of the Ringling Bros. and Barnum & Bailey Combined Circus has come to our aid with the Peru quarters, equipment of all kind, in fact everything we need.

"On behalf of the Cole Bros. show, my partner, Jess Adkins, the show personnel, I wish to express our deep gratitude for this great and generous gesture, backed up by genuine and material helpfulness. We shall never forget it. Signed, Zack Terrell."

It was also announced in the trade publications that the Loyal Repinski's riding act lost all of their paraphernalia, costumes, auto, and baggage trucks in the recent Rochester fire but were able to save their valuable horses.

No official list of wagons and equipment lost in the fire has ever been published. The Billboard account lists general losses in way of equipment and other stories were a little more detailed. From many reports of eyewitnesses and by process of elimination we can put together a fairly accurate list. The parade equipment was the biggest lost in way of wagons. Destroyed were the United

Photo No. 8. Flat car No. 46 loaded with cage wagons, season of 1940. First two cages from left are former Christy "cross cages" loaded lengthwise this season. Photo by Harold Moore.



States, Great Britain, Africa (also called India or Hippo), Belgium, Corner statue tableau (former Christy air calliope) the new steam calliope built a year ago, and the Palm Tree tableau wagons. All of these wagons had appeared in the 1939 street parade and we can assume would have again been present in the 1940 parade. The former Buchanan Robbins Bros. air calliope which was also in the 1939 parade as well as the ex-Ringling commissary tableau were saved. The older parade wagons which were stored some distance away under the wagon shed were also spared. These included Lion and Mirror, Asia, America, Columbia, and France wagons.

Also destroyed in the fire was the red ticket wagon, formerly on Christy Bros. Gordon Potter says photos he has shows a stake driver, 2 Mack trucks, a steel wagon probably a light plant, and at least two of the 12 ft. ex-Christy dens were destroyed. Cages known to have been destroyed included the rubber tired Springfield den, the pigmy hippo and seal dens, both of which were 12 ft. dens built in 1937, and through the process of elimination and fact they did not appear in 1940 these additional cages are assumed to have been lost — two 12 ft. dens built in 1937, one cross cage, and five ex-Christy 12 ft. cages. On the latter there is a possibility some of these assumed to have been lost might have been previously sold. There is new evidence which shows that World of Mirth Carnival purchased an ex-12 ft. Christy den from Cole Bros. in 1939 and was

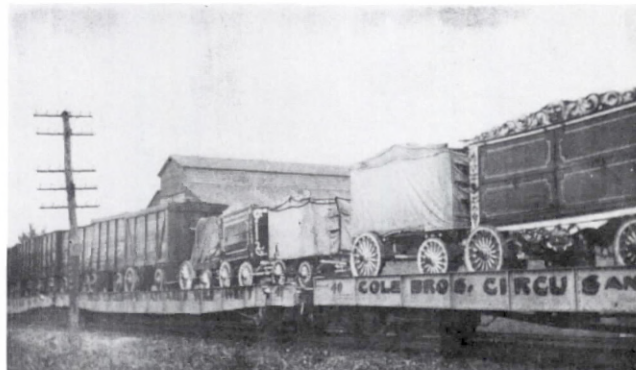


Photo No. 7. Cage and baggage loaded on flats, season of 1940. Cage on extreme right is No. 12, former Ringling hay animal den. Photo by Harold Moore.

used by that show for several years. (Full story on this will appear in the final supplement). Only cage known to have survived the fire and which was not carried in 1940 was the former Buchanan Robbins Bros. hippo den which had not been used since 1938. (This cage has now been restored and is currently at the Circus World Museum in Baraboo).

There is no evidence of any baggage wagons being lost in the fire other than the possibility the show lost two of its canvas wagons. This is based on the fact the show purchased two former Al G. Barnes-Sells Floto canvas wagons from Peru a short time thereafter. The official accounts in the trade publications mentioned fact the show lost all of its canvas but this is not true. Ordinarily the canvas would have been stored over in the large wardrobe and canvas barn. Possibly the story referred to the canvas wagons being lost rather than the tentage itself. Fortunately there was no loss of railroad equipment. The advance car was scorched but was repaired in plenty of time before the season opened.

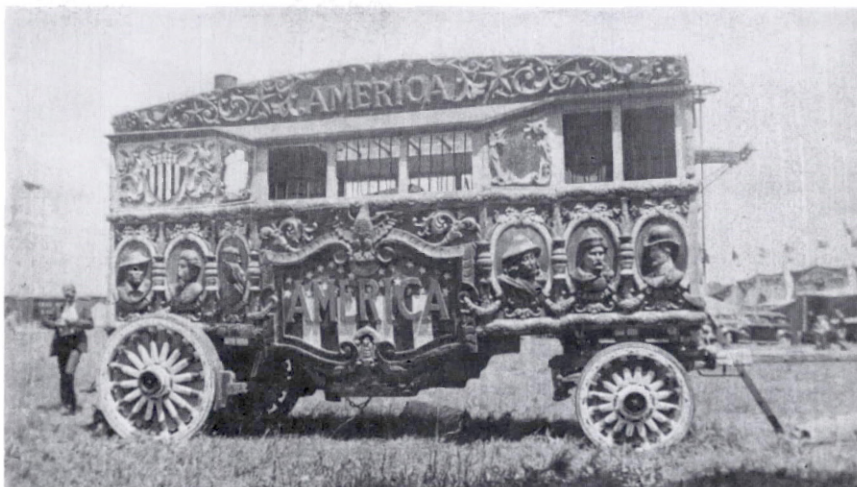
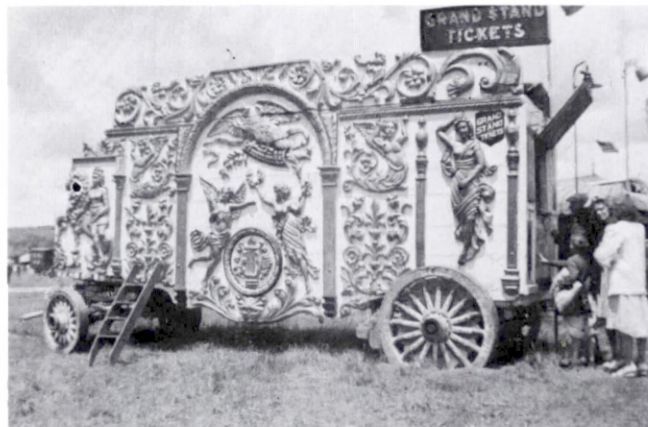
No mention was ever made of how much, if any, insurance was paid. It is a virtual certainty some insurance, possibly adequate, was carried because of the fact that the Bank in Rochester had previously taken title to the quarters property due to default of the bankrupt companies and surely they would have adequately protected their property with insurance. The same can be said of Associates as they likewise had title to all of the physical properties, other than the small portion the show might have taken title to during the 1939 season. It has often been said that it was amazing that Adkins and Terrell were able to survive the fire and ever go on the road again, however, fact is that they actually had very little equity in the property destroyed still being in dire financial distress due to the recent bankruptcy and rather lean 1939 season. In any event the show did survive and was able to

open the 1940 season as originally planned, but not without the greatest of difficulty in readying the circus for the road. It can be said with assurance, however, that showmen of lesser stature than Adkins and Terrell would have faltered due to all of the recent adversities and that would have been the end of Cole Bros. Likewise had not the Ringling management offered them use of the Peru quarters as an emergency measure it is possible the show could not have made it.

As soon as the fire damage could be fully assessed and the management aware of what it would take to get the show out in 1940 work began immediately to prepare the show for the road. Fortunately there were funds coming in from the strong winter dates and of course from what insurance was on the damaged property. The March 23 Billboard reported that the winter units had come back from a very successful tour and went into Peru quarters to remain until opening date.

Zack Terrell took off shortly after the fire to visit John R. North in Sarasota and see what could be worked out in replacing some of the equipment and animals from the Ringling surplus in Peru. His mission was successful and he was able to purchase one Mt. Vernon built flat car loaded with two canvas wagons, a former Hagenbeck-Wallace sea lion den, and the old John Robinson hippo den. Loaded in the hippo den was Chester, a female, which had been born in 1935 at Chester, Pa. on the Hagenbeck-Wallace Forepaugh Sells Bros. Circus. Chester was on lease only but remained with the Cole show through the 1943 season. The flat car and the two canvas wagons had been used on the Al G. Barnes-Sells Floto Circus and had been sent to Peru in mid-season 1938. Both car and wagons still had that show's title on them when they arrived in Rochester shortly before the 1940 season began. As part of the consideration paid for the equipment plus use of the Peru quarters Cole Bros. agreed to stay

Photo No. 10. Columbia tableau, No. 62, was used as grandstand ticket wagon in 1940. Photo by William Koford.



out of certain mid-western towns for the first few weeks of the season as Ringling-Barnum planned to make an early sweep through the territory. This routing agreement hurt the Cole show somewhat, however, the new equipment plus the use of the Peru quarters for the housing of elephants, horses, and lead stock plus use of practice arenas was of incalculable value to the show.

It was first indicated that perhaps some of the Peru rail and wagon shops would be used in transportation costs made this unfeasible so temporary shops were constructed at Rochester. Plans were now in operation for launching the 1940 show and the April 6 Billboard announced the good news that there would be no delay in the Cole opening as it would begin the season as originally scheduled, May 3, at Rochester. It was also announced that Ken Maynard who was on the show in 1937 and part of 1938 would be back for the new season and that 100 men were working in quarters rushing to get the show ready. Blacksmith and paint shops had been rebuilt and crews were working day and night. Over at Peru training activities were in full swing. The Billboard article also said that since practically the entire Cole menagerie had been wiped out by the fire a shipment of wild animals was expected next week. One new menagerie at-

Photo No. 9. No. 76, steam calliope installed in the American tableau on Cole Bros. in 1940 was used for lot concerts that season. Photo by William Koford.

traction was said to be Joe Mendez, trained chimpanzee, which had been at the Detroit Zoo for several years.

The decision was made to increase size of the Cole show from 20 to 25 cars adding 2 flats, 2 stocks, and 1 coach to the 1939 train. As mentioned earlier one Mt. Vernon built flat car came from Peru while the other cars were obtained from the surplus at Rochester. The 1940 train when ready for the road consisted of 1 advance, 11 flats, 6 stocks, and 7 sleepers, making a total of 25. The 11 flat cars consisted of 6 Warren built cars, 1 old style Mt. Vernon car, 3 new style Mt. Vernon cars from the Cole pool and 1 new style Mt. Vernon car from Peru. Al Halpern's fine set of 1940 Cole color slides indicate the advance car was painted red with silver lettering; flat cars aluminum (silver) with blue lettering and red shading; coaches red with alumi-

Photo No. 11. Cole Bros. billing paper for July 1, 1940 stand at Jamestown, N. Y. pictured Ken Maynard who was back on the show after a season's absence. Photo by William Koford.



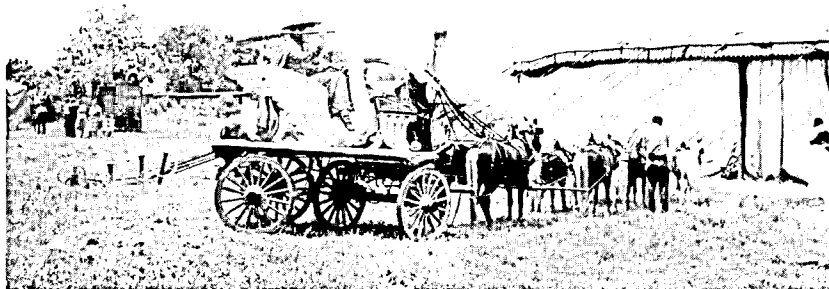


Photo No. 12. Mother Goose float with 6-pony hitch ready for Cole Bros. spec at Bridgeton, N. J., June 11, 1940. Bill Elbirt Collection.

num lettering; and stocks aluminum with silver lettering on a red letterboard.

The 1940 train loading order was as follows:

COLE BROS. CIRCUS TRAIN LOADING ORDER, SEASON OF 1940

Note: Wagon wheels are designated "s" for steel tires, "c" for carnival type hard rubber.

Flat Car No. 39 —

- No. 81 Stringers and ring curbs, 26' "c"
- No. 82 Stake and chain, 14' "s"
- No. 71 Trunks, 14'6" "s"
- No. 87 Big Top canvas (Barnes), 14' "s"

Flat Car No. 40 —

- No. 40 Menagerie canvas, 19' "c"
- Packard convertible
- No. 2 Truck, Mack Bulldog, 17'
- No. 50 Light plant, 17' "c"

Flat Car No. 41 —

- No. 90 Properties "s"
- No. 70 Padroom, also light plant unit "s"
- No. 1 Truck, Mack Bulldog, 17'
- Station Wagon, Ford

Flat Car No. 42 —

- No. 3 Truck, Mack Bulldog, 17'
- No. 80 Big Top poles and stringers, 28' "c"

Flat Car No. 43 —

- No. 89 Stake driver, 13' "c"
- No. 21 Cookhouse boiler wagon, 12' "c"
- No. 30 Stable and blacksmith's wagon, 15' "c"
- Cage, cross, 8'6" "s"
- No. 20 Cookhouse wagon, 19' "c"

Flat Car No. 44 —

- No. 62 "Columbia" wagon, white tickets and sideshow props, 23' "s"
- No. 65 Concessions and front door props, 19' "s"
- No. 72 Trunks, 14'6" "s"
- No. 51 Tableau, light dept. supplies and commissary, 15' "s"

Flat Car No. 45 —

- No. 88 Big Top canvas (Barnes), 14' "s"
- No. 91 Jacks and chairs, "s"
- No. 75 Rigging and props, 19' "s"
- No. 61 Sideshow canvas and poles, 19' "s"

Flat Car No. 46 —

- No. 76 "America" steam calliope, "s"
- Cage "s"
- Cage "s"
- Cage "s"
- Cage, cross, 8'6" "s"

Flat Car No. 47 —

- Cage "s"
- Cage "s"
- Cage "s"
- No. 18 Cage, sea lions, 12' "s"
- Cage, cross, 8'6" "s"
- Cage, cross, 8'6" "s"

Flat Car No. 48 —

- No. 19 Cage, hippo, 21'6" "s"
- No. 73 Harness and trappings, 14'6" "s"
- No. 85 Seat planks, 14'6" "s"
- No. 83 Seat planks, 14'6" "s"
- "Mother Goose" tab float, "s"

Flat Car No. 49 —

- No. 74 Properties, "c"
- No. 84 Seats, 14'6" "s"
- No. 63 Red Ticket wagon, 15' "c"
- No. 86 Seat planks, 17' "s"
- "Old Woman In Shoe" tab float, "s"

6 STOCK CARS

- Stock Car No. 30
- Stock Car No. 32
- Stock Car No. 34
- Stock Car No. 35
- Stock Car No. 60
- Stock Car No. 61

7 COACHES

- No. 51, Dixie
- No. 52, Rochester
- No. 53, London
- No. 54, New York
- No. 55, Norfolk
- No. 56, St. Petersburg
- No. 57, Owensboro

Note: Flat cars are listed in numerical sequence. They were not necessarily placed in the train in that order. Even though certain cages are listed as "cross" all were loaded lengthwise. Those designated as "cross" were 8½ ft. cages that in past had been loaded crosswise. Some photos indicate the two pony floats were loaded lengthwise, other shots show them crosswise.

Flat cars in 1940 were lettered "Cole Bros. Circus and Ken Maynard's Wild West." Advance car and coaches were lettered "Cole Bros. World Toured Circus," and stocks were lettered "Cole Bros. Circus" with a disc at each end of the letterboard reading "CB" and "KM". On opening day only a few of the cars were fully lettered and work on this continued for the first few weeks of the season.

As mentioned before fortunately the rail cars had not been damaged to any extent although the advance car was scorched but was newly painted and decorated so that it looked great by time it took to the road. Four new brigade

trucks had to be obtained, however, to replace those lost in the fire.

Due to loss of so much of the parade equipment as well as considerable harness it was decided that no street parades would be staged in 1940 although this decision was not officially announced until just before opening date. Actually had the management persisted in putting on a parade regardless of the cost many of the older parade wagons which had been used in 1937 and earlier could have been pressed into use although it would have been quite costly and funds were extremely limited.

The steam calliope instrument which had been severely damaged when the wagon which housed it was consumed in the flames was sent to the factory and reconditioned and the old America tableau wagon was fitted up to house it. Part of the roof and side panels was removed and the wagon generally remodeled but the finished product was a beautiful steam calliope wagon which was carried in 1940 with lot concerts being given before each performance. The wagon was painted red, blue, and white, with carvings in gold.

The only other parade type wagons carried in 1940 were the Columbia tableau painted white with gold carvings and was used as the grandstand ticket wagon, same purpose it had served in the years 1935-38, and the ex-Ringling wagon which had come by way of Christy Bros. and had been used by Cole for the first time in 1939. This one became No. 51 in 1940 and was used to load light dept. supplies and the commissary. It was painted red with silver title and carvings. The Mother Goose and Old Woman in Shoe floats were also carried in 1940 for spec purposes.

Next to parade wagons the greatest loss was in the menagerie as all cages in the repair and paint shops were burned and animals unable to be freed from their permanent cages perished. The Billboard reported that 9 cages were lost which is about right although as indicated before there is the possibility two others were burned. Despite the loss of so many cages there still remained enough that were parked back in the wagon shed and consequently survived the fire to make an adequate menagerie for 1940. Ten cages all of which had been used in the past by Cole were readied and the two that came from Peru gave the show a total of 12. Fans who saw the Cole Bros. menagerie in 1940 witnessed cages and dens that had previously served on 8 or 10 of the best known circuses of all times. It was a real conglomeration.

The 1940 cage list was as follows:

1. No. 8 — former Christy Bros., 12 ft.
2. No. 9 — former Christy Bros., 12 ft.
3. No. 10 — former Christy Bros., 12 ft.
4. No. 11 — former Christy Bros., now equipped with the skyboard off former Buchanan Robbins den (Cole Bros. No. 19 formerly) 12 ft.

5. No. 12 — former Ringling hay animal cage (was No. 10 in 1937) 15 ft.
6. No. 13 — former Buchanan Robbins den, 14 ft.
7. No. 14 — former Christy Bros. cross cage, 8½ ft.
8. No. 15 — former Christy Bros. cross cage, 8½ ft.
9. No. 16 — former Christy Bros. cross cage, 8½ ft.
10. No. 17 — former Christy Bros. cross cage, 8½ ft.
11. No. 18 — former Hagenbeck-Wallace cage, painted orange and gold in 1940 and contained sea lions, 12 ft.
12. No. 19 — former John Robinson hippo pen, painted green in 1940 and carried the leased hippo, Chester, 21 ft.

Note: According to information taken from a wagon list posted on the old Rochester quarters wagon shed walls by Chalmer Condon, Cage No. 9 was an original Christy 12 ft. den which was remodeled into a wagon to transport an air calliope on Cole Bros. in 1938 and was numbered No. 78 that season. For 1940 the wagon was converted back into a cage and became No. 9. Another interesting item on this wagon list were plans to make a cage out of No. 75, the air calliope carried by Cole Bros. in 1939. However, this was never done.

Please note on this list that the probable cage number is given when the actual number is not known. Photos showing the 1940 cages without the canvas tarps on them are quite rare, hence it is difficult to get the cage number in some instances. Likewise since the show did not parade it is difficult to find photos showing the cages open so as to note the animal contents. Unfortunately no cage list showing contents is available. Observers and printed accounts say the show had a nice variety of caged animals in 1940 including lions, tigers, leopards, monkeys, birds, and various collection of bears and deer. The hippo, Chester, was a major feature as was the chimpanzee. Color photos taken in 1940 indicate that most of the cages were painted red with gold leaf carvings with a few being white with red painted scrollwork. Hippo and sea lion den color is indicated in the list. All cages were equipped with sunburst wheels and made a great flash in the menagerie.

The show had a larger canvas layout in 1940 than it had the previous year. All of the canvas had been used before but most of it was in fairly good shape at least in early part of the season. Toward end of season photos indicate much of it was pretty well worn. The 1938 Cole Bros. big top was used, however it was cut down from a 160 ft. round to a 150 but retained the three 60 ft. middle pieces. Menagerie top was a 70 ft. with five 30's, and sideshow a 70 ft. with three 30's. Other tentage carried included a pad room, baggage stock top, dining and cook tops, and numerous smaller tents. The midway was given added flash by a brand new sideshow bannerline.

Actually the layout in 1940 was more like the 1938 Cole show rather than the 1939 show which was more along lines of the enlarged 1938 Robbins show. This is true especially in the seating arrangement also. Whereas the 1939 show had a seating arrangement on lines of the 1938 Robbins enlarged show, in 1940 the seating was basically that of the 1938



Cole show due of course to the larger big top.

Very little wagon remodeling or construction was done in the Spring of 1940, just the necessary repair and paint work. The only new wagons the show had were as mentioned before, the two former Al G. Barnes-Sells Floto canvas wagons, the Hagenbeck-Wallace cage, and John Robinson hippo den. The two canvas wagons became Nos. 87 and 88. A roof was added to the No. 73 wagon carried in 1939 and the remodeled job became No. 74 for 1940. The show used mainly the steel tired baggage wagons Cole had used in 1938 rather than those of the previous season which were predominantly the 1938 Robbins wagons with the carnival type hard rubber tired wheels. The baggage wagons in 1940 were much more pleasing to the fans and purists who preferred the traditional wheels rather than some of the rather crude monstrosities placed on most of the Robbins Bros. wagons. Just what the reason was for using the older steel tired wagons in 1940 is not known other than the show was using the 1938 Cole seating and probably preferred using the wagons that had transported it at the time. Baggage wagons in 1940 were painted red with yellow wheels and gears trimmed in black. Title was in yellow and numbering was done in silver on a shield design painted on side of the wagon.

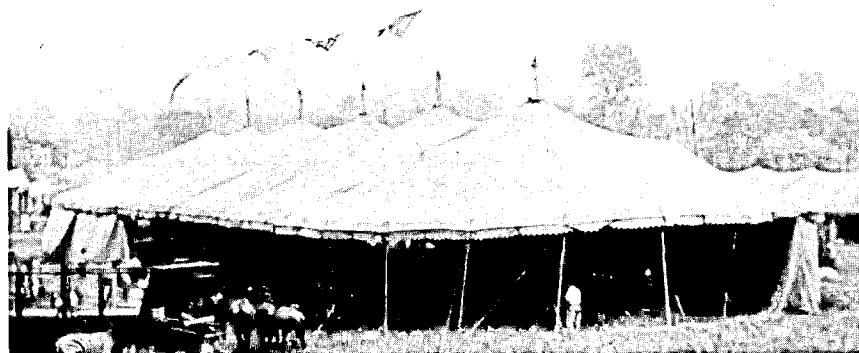
A total of 3 Mack tractors were carried on the train and also there was a

Photo No. 13. Cole Bros. big top on lot in 1940. This was the 1938 tent cut down from 160 to 150 round. No. 80, pole and stringer wagon is in foreground. Photo by Harold Moore.

Packard convertible and Ford station wagon. A total of 48 pieces loaded on the flat cars which considerably lighter loaded than in 1939. There was ample space for a change. The cross cages were all loaded lengthwise occupying 8½ ft. rather than the 6 ft. when loaded crosswise. Photos indicate the two floats, Mother Goose, and Old Woman in Shoe were at times loaded lengthwise, at other times crosswise. The show probably had to purchase another Mack truck or two to replace the two lost in the fire although possibly enough old ones were available to press into service.

The show carried only 48 head of baggage stock which occupied one and a half stock cars which was the fewest ever carried by Cole. The reduction was due mainly to abandonment of the street parade. At most stands the baggage stock were used only for unloading the flats and for work on the lot spotting wagons. Many eyewitnesses say that the Macks were used to haul wagons back and forth between runs and lot almost exclusively. This was the last year any railroad circus carried baggage stock in any sizeable

Photo No. 14. Cole Bros. 6-pole menagerie top on lot in 1940. Photo by Harold Moore.



numbers. Ringling-Barnum

donated baggage stock in favor of trucks and caterpillar tractors in early season 1938.

A number of camels, zebras, sacred cows and other lead stock were obtained to replace those lost in the fire before the season began and others were added after show was on tour.

All of the show's 14 remaining elephants were carried in 1940. The herd included Babe, Blanche, Carrie, Jean, George, Jennie, Joe, Little Babe, Little Jennie, Louie, Nellie, Tess, Tony, and Wilma.

A goodly number of performing and menage horses were carried, however, since no parades were to be given, the number of ponies was reduced.

Work continued on preparing the show for the new season at an accelerated pace and by late April it was announced that all Cole departments were ahead of schedule and that all costumes and other properties destroyed in the recent fire had been replaced. Makeshift facilities had proven okay and necessary work had not been greatly delayed. Milt Carl, steward, had used a sleeping car which was converted into a "come and get it" kitchen to feed the personnel at quarters. Car had seating accommodations for 64 and it required several seatings 3 times a day to get everyone fed. The second floor of the administration building was transformed into a dormitory. Shortly before opening day the elephants and lead animals were brought back from Peru and housed in the menagerie top which was erected for that purpose.

As usual the show lined up a competent staff of capable and experienced circus people. Staff and department heads for 1940 consisted of Jess Adkins and Zack Terrell, managers; Robert De Lochte, treasurer; Lorne M. Russell, sec-

retary; Noyelles Burkhart, auditor; J. D. Newman, general agent and railroad contractor; L. B. Greenhaw, William J. Lester, local contractors; Jack Grimes, Raymond B. Dean, and Rex de Roselli, press agents; Lou Delmore, manager of sideshow; Harry J. McFarlan, equestrian director; Fred Seymour, general supt.; Gene Weekes, supt. of privileges; Vic Robbins, bandleader; Harlan Burkhart, supt. reserved seats; Charles Young, canvas; Jack Bigger, trainmaster; Joe Wallace, boss hostler; L. W. Funk, commissary dept.; Tom Poplin, lights; Leo Lorange, props.; C. H. Hunter, ring stock; Joe Kuta, working crew; Al Hoffman and C. F. Stewart, 24 hour men; Lonzo Dever, elephants; and Roland Hebler, animals.

Lou Delmore had a good array of sideshow attractions which included Duke Kamakua's Hawaiian Revue (Kamakua also doubled in the Broadway Brevity Revue, assisted by Stanley Morton); Anna Loring, snakes; Mary and Margaret Gibbs, Siamese Twins; Joe Grendol, sword swallower; Hermes, magician; Al Tomaini, giant; Jeanne Tomaini, half girl; Popeye Lewis, Jean Darrow, Leona Lola, Madeline Gammon, and Marie An-P. G. Lowry's Band and Minstrel's completed the lineup.

Again as in 1939 Cole did not have an indoor opening stand in Chicago as had been customary for the 1935 thru 1938 seasons. The Greater Olympia Circus played a date in the Chicago Stadium in April but reported to the Billboard

that business had been below expectations.

The Cole advance car left in late April to begin billing the 1940 route. It was announced officially in the May 4 Billboard that the show would not parade and also gave the first hint that early season routing plans were affected due to an agreement with Ringling-Barnum. It was stated that the routing of the Big Show in Ohio earlier than in former years is said to have prompted the Cole management to alter its original route and defer playing territory until after June 1. Later in the season Terrell told of the routing agreement with Ringling-Barnum. A few weeks earlier it had been announced that Cole Bros. would not play Indianapolis because of the indoor stand there of the Greater Olympia Circus and also that Ringling-Barnum was due in for an early date.

The 1940 season was now at hand. The amusement world waited for the first reports of business with marked anticipation hoping that somehow the good days of 1937 would return after a disastrous 1938 season and a not so hot 1939 season. The rapid events of the European War and the German successes in Norway, the Low Countries, and finally France had aroused the nation which began cranking up its defense mechanism. War production plants were being put into operation as rapidly as possible. Although at first it was a slow process the economy was gradually gearing itself to a semi-wartime basis and the new defense plants were absorbing some of the nation's unemployed. Gradually the nation was getting out of the economic doldrums it had been in since the severe 1938 recession.

The long awaited good news finally came when Ringling-Barnum announced it was doing terrific business at Madison

Photo No. 16. Stake Driver No. 89 with 4-horse hitch on Cole Bros. lot at Decatur, Ill. May 12, 1940. This was the last year any railroad show carried baggage stock in large numbers, however, they were used mainly for work on the lot such as this. Photo by Tom Parkinson.



Square Garden. The April 27 Billboard in an editorial noted the great increase in business of the Big Show over the past two years and asked these questions — Are conditions sharply improved? Is the European War causing a loosening of purse strings? Is New York indicative of the rest of the country? Is the circus due for a comeback as are amusements in general? Is fact of a presidential year reversing the theory of minimum spending? (Note, election years had always been thought to be bad years for amusements). The entire amusement industry awaited answers to these questions.

Again in 1940 only two railroad circuses took to the road; Ringling-Barnum which was back up to 90 cars again, and Cole Bros. which had increased to 25 cars. The fewest number of motorized shows in many years were on the road in 1940. Some of the larger ones included Russell Bros., Wallace Bros., Lewis Bros., and Bud Anderson. Two shows were out which were destined to remain on the road for many years. One was Mills Bros. in its second season but first for that title it having been called Richards Bros. in 1939 and the other was Al G. Kelly-Miller Bros.

Everything was now set for the Cole opening and the local Rochester-News Sentinel in its April 19 edition ran a page one editorial headed "Sympathy vs. Support" and appealed to local citizens to support the show with their patronage when it opens on May 3. The editorial went on to say that the continuance of winter quarters in Rochester is squarely up to the public.

Cole Bros. opened its 6th season on a cold day in Rochester, Ind. May 3, 1940 to fair business. Cold weather which had gripped the nation all winter persisted on until late Spring and even early summer. The May 18 Billboard told of the Cole show opening and reviewed the 1940 performance in the following article printed here intact.

"COLD OPENING, FAIR BIZ FOR COLE IN ROCHESTER: MARION GOOD: CINCINNATI STARTS WELL. Cincinnati, May 6 — After opening in Rochester, Ind. May 3 in freezing weather, with only half houses and playing a date in Marion, Ind. on the 4th in warmer weather to a near-capacity matinee and a three-quarter house at night, Cole Bros. Circus came here, arriving late at the Fourth and Smith Streets lot yesterday morning. Weather was ideal, but the matinee, which did not begin until 4:50 o'clock because of the late arrival and a further delay caused by a wagon becoming stuck between two flat cars, drew little better than a half house. Night performance was only a few minutes late, with the house about two-thirds full. After playing May 5 and 6 here, the show will go to Covington, Ky. across the river from Cincy for May 7. It is moving on 25 cars.



"The show ran smoothly under the direction of H. J. McFarlan. Vic Robbins band of 13 pieces adds greatly in the presentation. Show is presented in three rings under the Cole show's big top, a 150 with three 60's.

"Performance runs two hours, with Jack A. Ryan doing the announcing. The spec, "La Habana," a pageant in song, music, and dance, produced by Rex de Rosselli, displayed magnificent wardrobe, designed by Josephine McFarlan. Among the features are the Loyal-Repenski riding troupe, the Escalante troupe, flying return; Frank Shepherd, single traps, and Cyse O'Dell, aerialist.

"Managers Jess Adkins and Zack Terrell are presenting very good straight circus entertainment, there being no wild animal acts. The show has 14 elephants.

"Jack Grimes handled publicity in the Queen City and landed some nice stuff in the dailys. General Agent J. D. Newman and Raymond B. Dean, who joined the press staff, were on the lot.

THE PROGRAM

"The performance opens with a colorful spec entitled, La Habana, staged by Rex de Rosselli, who has done a swell job. Music arranged by Vic Robbins, wardrobe designed by Josephine McFarlan, electrical effects by Thomas M. Poplin, dancing numbers directed by Betty Jones School of the Dance.

"No. 2 — Comedy acrobats, the Loyals. Four are in the center ring and three in each of the end rings. A snappy number.

"No. 3 — Elephant head carry on the track by Sully Sullivan.

"No. 4 — Roland Hebler, with four seals in center ring, one of them doing a rollover to a big hand. John Smith and Adolph Delbosq had ponies in the other rings, the former with six and latter with seven. Well trained.

"No. 5 — Principal riding acts by the Misses Loyal and Estrina. One of the Loyals did a somersault. All performed nicely.

"No. 6 — Foot slide by Sen Riveira.

"No. 7 — Girls on swinging ladders, always an interesting number. The participants Helen Partello, Hanna Griebeling, Jo-Jo Coefield, Marta Tonga, Lucille Justine, Ethel Freeman, Golda Gray, Wanda Wentz, Lorina and Betty Escalante, Rose Schenk.

"No. 8 — Concert announcement.

"No. 9 — Marie Delbosq does some nifty foot juggling and the Three Gasco Brothers some fine work on the rolling globes. The latter also do some clever acrobatic stunts.

"No. 10 — After performing on the web, Cyse O'Dell presents one-arm swings doing 43 at the matinee. She is an accomplished and graceful artist.

Photo No. 17. Group of cages on Cole Bros. lot at Decatur, Ill. May 12, 1940. Note the high skyboard off the former Buchanan Robbins 14 ft. den now mounted on one of the ex-Christy dens in center of photo. Photo by Tom Parkinson.

"No. 11 — Firecracker number by the clowns.

"No. 12 — Tow first class aerial bar numbers, the Four Escalantes, two doing comedy and the Three Brocks, two clowning. The boys work fast and received a good hand.

"No. 13 — Otto Griebeling's auto gag is always sure-fire. One wonders how all the joeys can be put in a car.

"No. 14 — A novelty with the show, the Six Skating Rockets, all girls, who work fast and furiously, finishing with an ankle breakaway.

"No. 15 — The elephant number is one of the best, with Marion Knowlton having five in the center ring, and Helen Partello and Rose Schenk with three in the other rings. Mount on the track followed.

"No. 16 — A fine display of horseflesh, the Liberty equines, 24 of them, eight in each ring. Adolph Delbosq was in the center ring and John Smith and Clarence Canary in the others. A beautiful number, the animals working perfectly.

"No. 17 — Burlesque bullfight, presented by Senor Lobo, assisted by Freddie Freeman, was good for many laughs. Dog used in act was only recently broken.

"No. 18 — A great riding act, the Loyal-Repenskis, six women and two men. Both individual and group work are outstanding. Act is well dressed.

"No. 19 — Concert announcement with ballet girls and Indians.

"No. 20 — Three wire numbers, with Weber Brothers and Chatita in center, and Senors Gasca in the end rings. All are very good on the steel threads.

"No. 21 — Otto Griebeling and Freddie Freeman in a comedy boxing number wowed 'em.

"No. 22 — Frank Shepherd, on the flying trap-eze is a great artist, his heel and toe catches being remarkable. Worked solo and was roundly applauded.

"No. 23 — Strip number by the clowns.

"No. 24 — An excellent manage number, the riders being Rose Schenk, Ethel Freeman, Cyse O'Dell, Georgia Sweet, Wanda Wentz, Jo-Jo Coefield, Golda Gray, Ann Sutton, Marion Knowlton, Helen Partello, and Marta Tonga.

"No. 25 — High-jumping horses, the riders being Clarence Canary, Mack McGrath, Ann Sutton, and Jack Wolff.

"No. 26 — Acrobatic number, the feats being mostly teeterboard. In the display are the Florence, Brannock, and Savoy troupes. All finish with a two-and-a-half from springboard to chair.

"No. 27 — Clowns crazy number, big heads, etc.

"No. 28 — The Escalantes, four men and two girls in a flying return act that is among the

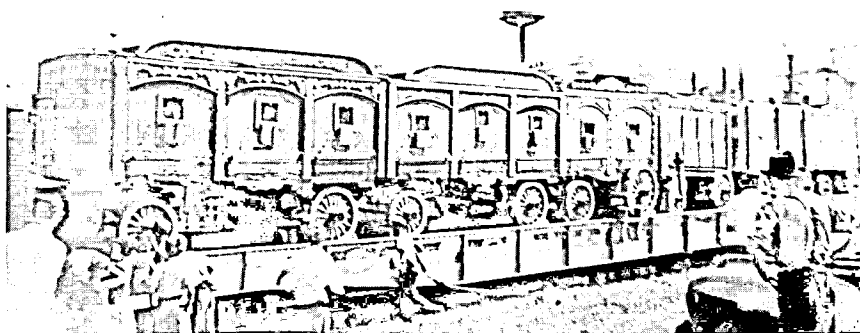


Photo No. 18. First two cages on left are the former Hagenbeck-Wallace 3 section dens Cole Bros. got from Louis Goebel in Los Angeles in the fall of 1940. This photo of a flat loaded with cages was taken during the 1941 season at Springfield, Ill. Photo by Tom Parkinson.

best. Two catchers are used.

"No. 29 — Races.

"Clown numbers are presented throughout the program, the joey line-up including Otto Griebeling, Freddie Freeman, Lou Walton, working come-in, Ted Tosky, Jimmy DeCobb, Lee Smith, Mel Bates, Harry Holes, Harold McEvoy, Harald Conn, Horace Laird, Jack Kippel, Harold Hull, Grover Nitchman, and Huffy Hoffman.

THE WILD WEST

"In keeping with the big show, an excellent Wild West concert is offered with Ken Maynard at the head. In the lineup are Auvil Gilliam, Jack Wolff, Josephine Tatum, Georgia Sweet, Ann Sutton, Clarence Canary, Alvin Parshall, Ralph Clark, six Sioux Indians from Pine Ridge, S. D. and a ballet. The acts consist of shooting, whip-cracking, trick riding and roping, shoot, etc."

Covington, Ky. on May 7 had ideal weather with matinee fair and night house almost filled. At Lexington the next day the show also had two good houses. Louisville saw only a fair matinee but it was packed at night. Cole left Kentucky after a stand May 10 at Owensboro, home town of Zack Terrell, and then moved for a date at Evansville, Ind. and then went into Illinois to play Decatur on May 12 and then it was back into Indiana for stands at LaFayette, Muncie, Ft. Wayne, South Bend, Kokomo, and Richmond.

Ohio was next with stands at Springfield, Middletown, and Newark after which the show went into West Virginia for stands at Parkersburg and Wheeling and then back into Ohio at Dover on May 26 before proceeding north and eastward through Pennsylvania where it remained for the rest of May with the final stand in the Keystone State coming June 5 at Scranton.

Reports of business from other circuses were now coming in. Wallace Bos. in May in the Upper Ohio Valley reported good business while Al G. Kelly-Miller Bros. opened its season with a big two day stand at Joplin, Mo.

Reports of Cole Bros. business were very skimpy in pages of the trade publications for a few weeks but the June 8

Billboard gave a good account of recent happenings on the show and for the first time made public the routing agreement with Ringling-Barnum. The article said that the first month's business for the Cole show had been off. Routing was difficult and the first month had not only been unprofitable but discouraging. Rains, muddy lots, and cold weather had curtailed business at nearly every stand. On Sunday, May 25, at Dover, Ohio the matinee was nearly two-thirds but night show had less than a half house. Rain threatened but weather cleared in time for the performance. One happy note was that the concert was holding a large percentage of big show customers, Ken Maynard again proving his value as a top notch drawing card. Sideshow business however had been off at most stands. It was mentioned that the show was being routed under difficulty due to an arrangement with Ringling-Barnum to avoid stands played by the Big Show. This set-up officials said was taking a lot of good regular Cole Bros. towns away, and some which have been substituted were not very good. The short West Virginia tour proved disastrous. Rain spoiled Parkersburg and a heavy downpour came at noon at Clarksburg. Business was slim at Athens, Ohio. The show's management mentioned that truck shows which are usually in before rail circuses give school students matinees at 15c and are hurting the larger shows. In some towns there is a school board ruling to dismiss schools for the first circus only and usually the motorized show gets in early. The article also said that absence of the parade has been a contributing factor in Cole's slim take so far this season. Future routing plans were given stating the show was headed east and likely would get to New England in three weeks. Last half of the season's route was said to depend on business conditions throughout the Middle West. A final note according to the Billboard correspondent on the lot at Dover, Ohio said that there was a noticeable absence of country billing with no paper in evidence 15 miles from the stand.

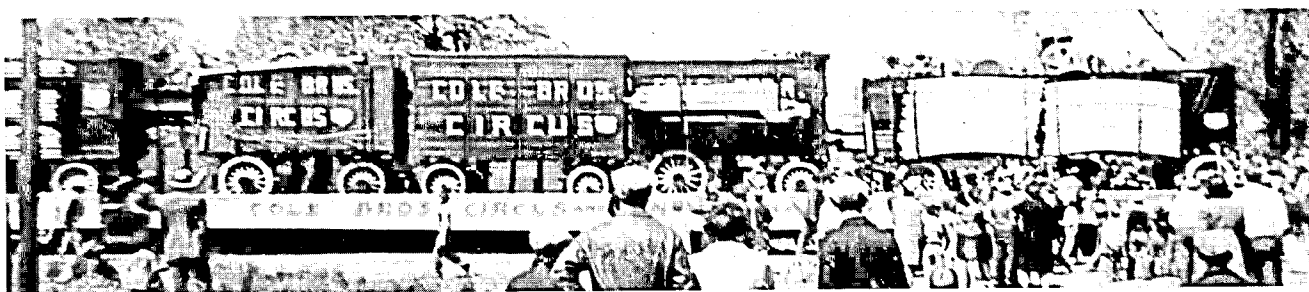
This gloomy report was rather unusual for Cole despite its adversities in recent years, as usually the show tried to reflect optimism most of the time. Weather had hurt all shows in the area and as brought

out in the report many motorized shows were playing extensively thru the Cole territory. Lewis Bros. was in Ohio as also was Russell Bros. and both were complaining about the rain and cold weather. Bud Anderson was in Iowa and said its business had been affected by cold weather.

The very cold, wet, and generally bad weather in the late Spring of 1940 had a very depressing effect on circus business and this coupled with the news of the fall of France and melancholy days throughout the free world made it tough on all amusements during that time. The Billboard said that night clubs, ball-rooms, restaurants as well as theater and outdoor amusements were feeling the effects of the European War. True the depressing news of the surrender of France, the evacuation of the British Army from Dunkirk, and the soon expected invasion of Britain dampened spirits of the amusement going public in the States but even so things were happening rapidly which in effect would improve conditions as the summer wore on. President Roosevelt had asked for billions for defense, the lend lease act was passed and war material began flowing to Great Britain in great quantities. New war plants were getting into operation weekly and their employees were soon finding themselves with welcomed dollars to spend, some of it going for amusements. Within a few months the nation had moved rapidly to a war footing. The national guard was called into Federal service in August 1940 and reservists were being called up rapidly, and it would only be a matter of time before the first peace time draft would be passed. As has always been true soldiers spend heavily for amusements and stands close to the newly opened training camps became good money winners for outdoor amusements. Within only a couple months after these gloomy June reports things had improved for circuses and other amusements greatly.

It might be mentioned here that although Cole Bros. still had the traditional color for its big top, 1940 had seen some new innovations in the color of tentage. Ringling-Barnum came out in 1940 with a blue colored big top while Russell Bros. had a green big top. These were strictly new gimmicks as the canvas shortage due to defense requirements had not yet come into being.

Cole's nine stands in Pennsylvania produced spotty business. Ray Dean of the press staff told the Billboard that the show did big in Erie on May 30 despite cold and rainy weather, and had capacity on June 1 at Lock Haven and June 5 at Williamsport. At Butler the show had only fair business at both performances on account of rain which fell most of the day. Business was okay at Wilkes-Barre on June 4 and Cole was the first circus to hit this anthracite region. Exceptionally good weather attracted 3,000



for the afternoon show with still larger attendance at night.

The show entered New Jersey June 6 at Middleton and the next day at Patterson. Guy Magley, an organizer of Circus, Carnival, Fair, and Rodeo International Union was on the lot attempting to unionize the show but didn't get far with his efforts. Circus unionism so far as attempting to organize rouserbouts and laborers had generally been discredited since the 1938 fiasco which closed the Big Show.

After five New Jersey stands the show went back into Pennsylvania for stands at Reading and Allentown. Weather was threatening at Reading and hence business was light. It was then back into New Jersey for stands at Trenton and Long Branch enroute to New England. Major opposition was encountered in Trenton from the New Hamid-Morton Circus which opened with a three day stand beginning June 10 with Cole due in June 14. The Hamid-Morton show was using canvas and equipment leased from the Wallace Bros. Circus and was featuring a strong program headed by Clyde Beaty's wild animal act and Lee Powell, the Lone Ranger of radio fame. Cole was the first big circus to play Long Branch in recent years, the last one being Hagenbeck-Wallace. The show was moving very smoothly now with it getting off the lot nearly every morning by 12:30 a.m.

The show moved into New England and after two Connecticut stands it went into Massachusetts for seven dates. Most stands were only fair but there was a big take June 19 at Attleboro, Mass.

At Gardner, Mass. on June 25 the Cole show suffered another major tragedy in the sudden death of Jess Adkins, who had a heart attack while on the lot. He was rushed to a local hospital but was dead before the show train left town that night. This was another blow in the series of disasters which had hit the show over

the past two years, beginning with the bankruptcy, then the fire, and finally the death of Jess Adkins. The latest of the disasters struck hard at the show as it was struggling along to mediocre business trying to make a go of it. The show world was stunned at the sudden death of Adkins and tributes poured in from all over the nation. His body was moved to Peru, Ind. where his funeral was held on June 29 followed by burial in the local cemetery where so many famous circus greats had found their final resting place. Adkins was buried within a few feet of Bert Bowers and Ben E. Wallace.

Zack Terrell speaking for himself and the Cole show told the Billboard in its July 8 issue that — "The show world lost a friend when Jess Adkins passed on. Everyone was shocked when the news was flashed that he had been taken suddenly. He was liberal to a fault, and I have lost a pal and a great partner. I shall never feel toward anybody as I felt toward Jess. We had been together five years and in that time a bond between us was formed that linked us together as brothers. The show will go on but Jess will be missed by me, everybody with our organization, and a host of real friends all over the country." The same issue also contained scores of tributes from showmen, fans, and laymen alike.

Jess Adkins was the most beloved circusman who ever lived in the eyes of the organized circus fans. The CFA publication, White Tops, was filled with tributes to Adkins in its June-July 1940 issue. Adkins was a circus fan's circusman, and Adkins in turn loved the fans, always welcomed them, and was never too busy to talk with those visiting on the lot. The fans never forgot that it was Adkins who had brought back the street parade to them in all its glory beginning with the Hagenbeck-Wallace parade of 1934 and then the Cole parades of 1935-37-39 and

Photo No. 19. Cole Bros. May 12, 1940, Decatur, Ill., showing Flat Car No. 41 loaded (R to L) No. 81, stringers and ring curbs; No. 82, stake and chain; No. 71 trunks; and No. 87 big top canvas. Photo by Tom Parkinson.

Robbins of 1938. He gave them the type of circus they loved best and to this day they have never forgotten him.

Although Adkins and Terrell were always equals during their business association it had been Adkins who had been mainly in the spotlight and seemingly made the major decisions. Terrell by nature was more reserved than Adkins and did tend to remain more in the background and although he didn't have the outgoing personality toward the fans as did Adkins nevertheless he never failed to do what important favors he could for them. Don Smith, founder and first president of CHS, recalls that when he requested some lithos to decorate the rooms during the CHS convention in Peru Terrell very kindly furnished all the lithographs and printed matter needed for the occasion.

Terrell was no less a competent showman than Adkins, even though their personalities and methods were somewhat different. He had a grouchy disposition at times and could ignore and brush off people quite easily. Also he could be harsh on working men if necessary. He was more financially conservative than Adkins and probably was the better of the two businesswise. He had been the long-time manager of the financially successful Sells-Floto Circus back in the 20's. Terrell later mellowed considerably during the big money years of World

Photo No. 20. Cole Bros. May 12, 1940, Decatur, Ill., showing Flat Car No. 47 loaded (R to L) No. 89, stake driver; No. 21 cookhouse boiler wagon; No. 30 stable and blacksmith; cross cage; No. 20 cookhouse wagon. Photo by Tom Parkinson.





War II and post war seasons and took to the fans very much as Adkins had done earlier. During his last years at the helm of Cole Bros. he was very popular both with his staff and employees and circus fans and public alike.

After Adkins death Terrell took over many of the duties Jess had personally looked after and the show gradually took on a Terrell flavor. By 1940 many of the old Adkins men had already departed and soon Terrell's men (the people who had been around him in former years and came with him to organize the Cole show) took over the important positions on the show.

North Adams, Mass. on June 26 was the last stand the Cole show would ever play in New England. The next day it moved into New York and across the state with stands at Troy, Rome, Geneva, and Jamestown. Jamestown was very good for the show and the matinee saw all but a small part of the reserved seats and one section of general admission filled and at the evening show all but a section of unreserved seats was filled. While a cold wind blew it was still the warmest day the area had seen in some time. In keeping with the patriotism now flooding the country a new closing spec was added in which two Indians marched into the center ring each carrying an American flag while the band played the new Irving Berlin classic, "God Bless America."

In New York despite heavy rains at some stands business continued to be fair. At Rome on June 28 there was a late arrival on account of train being held up behind a railroad wreck but

Photo No. 21. Cole Bros. May 12, 1940, Decatur, Ill., showing Flat Car No. 42 loaded (R to L) No. 62, Columbia, white ticket wagon and sideshow props; No. 65, concessions and front door supplies; No. 72, trunks; No. 51, tableau, light dept. supplies and concessions. Photo by Tom Parkinson.

there was a three-quarter house in the afternoon and tent nearly full at night.

The show entered Pennsylvania again July 2 at Sharon with five additional stands in the Keystone state to follow. There was a big matinee, capacity, July 4 at Altoona with many people sitting on the straw. During the day the steam calliope and four elephants were in the local Independence Day Parade. The show told the Billboard that the week in New York state and western Pennsylvania had been spotty. Greensburg, Pa. was termed light, New Kensington was a bloomer, and business fair at Johnstown and Sharon. Altoona was said to be one of the biggest days of the season. Mills Bros. in its first season was in Ohio and reported in the Billboard the show had light business at Malvern.

On July 8 Cole was at Steubenville, Ohio and then came back into Pennsylvania the next day at New Castle, and then back to Ohio for stands at Mansfield and Sandusky and then it was on to Indiana. Business at Mansfield was light for both afternoon and evening and show

Photo No. 22. Cole Bros. May 12, 1940, Decatur, Ill., showing Flat Car No. 44 loaded (R to L) No. 40, menagerie canvas; Packard convertible; No. 2 truck, Mack Bulldog; No. 50 light plant. Photo by Tom Parkinson.

officials said that with the exception of Steubenville, Ohio had proven to be poor territory for Cole.

The July 27 Billboard noted that with the passing of Jess Adkins, Zack Terrell remains on the lot at night to oversee getting off the lot and has assumed many of the duties of Adkins. O. F. (Curley) Stewart who had been alternating as 24 hour man with Al Hoffman was recalled to the show to act as general supt. in place of Fred Seymour who had been ailing for some time.

A long time observer of the circus world wrote in the same issue, "at this writing, July 12, Cole Bros. is in the 10th week of its tour, one of extraordinary experiences. Everything has happened to discourage business and the personnel. There has been more rain and cold weather than the oldest trouper can remember but with it all the show has carried on admirably, never missing a performance."

Three stands in northern Indiana: Elkhart, Gary, and Indiana Harbor, took the show across the state and into Illinois where it rapidly proceeded westward stopping for stands only at Joliet and Rock Island. At Rock Island on July 16 Thomas Price of the show was gored by an elephant at the night performance and sent to the hospital with multiple injuries. The show was now headed westward fast and moved rapidly across Iowa. Cole was in Des Moines July 18 with Ringling-Barnum scheduled for Aug. 2, and had a half house in the afternoon and better than three-fourths in evening. Council Bluffs saw a slim crowd due to





Photo No. 23. Cole Bros. May 12, 1940, Decatur, Ill., showing Flat Car loaded (R to L) No. 3 truck, Mack Bulldog; No. 80 big top poles and stringers. Photo by Tom Parkinson.

terrible heat and Atlantic, Iowa was very light.

Nebraska was next with stands at Omaha, Lincoln, Hastings, Grand Island, Kearney, and North Platte before entering Colorado July 27 at Sterling, Cole, papered to extent of 1,000, played to 11,000 customers at Lincoln which was the best date in the past two weeks. It was the first major show in Lincoln since Hagenbeck-Wallace was there in 1938. Omaha's turnout on Sunday, July 21 was much lighter with only about 6,700. Normal opposition had now returned between Cole and Ringling-Barnum and the Big One put up "Wait" paper in Des Moines, Omaha, Lincoln, and Grand Island by a crew two days before Cole's scheduled arrival. Ringling was scheduled for Lincoln on Aug. 21 but that did not affect Cole's business apparently.

At Lincoln the evening performance was marred by an accident when the rigging holding the lights over Ring No. 2 suddenly broke loose during Cyse O'Dell's aerial spotting in the center ring. Lights plunged to the ground within two feet of Phil Escalante and the bulbs exploded. Nobody was hurt but Miss O'Dell halfway through her turn called to be let down and refused to continue. The ring ran dark for about two numbers but eventually got in action again. Frank Shepherd, about to do his forward somersault to a heel catch on the trapeze, pulled one of the guy wire stakes and refused to go on with his act when the rigging went slightly out of line.

Circus Solly wrote in the Aug. 3 Billboard that most of the big tops were now doing very well and that some have had big days. The nation's economy because of heavy defense requirements was picking up almost weekly. Although Cole Bros. had picked up better good days lately than in the early part of the season the success of the show was far from settled. The show was it had back in 1936 was again playing an important two day stand at Denver, July 29-30, with the future routing and status of the show depending on the results. Denver was the former home of the old Sells-Floto Circus and it had wintered there up through 1921-22 and Zack Terrell was still well remembered in the city.

The Denver stand was tremendous and

again was a show saver, as it had been in 1936. The show drew four capacity houses in the Mile High City on a lot broken in in 1937 at 38th and York Streets. Adjacent railway tracks made this an ideal lot. Beautiful weather prevailed and the local press carried stories that Terrell was contemplating wintering in the city. It soon became evident the show would not return to Rochester but would seek new quarters and from here on to the end of the season speculation as to the location was frequent.

Terrell and his staff were elated over the big Denver business and he gave full speed ahead to general agent Newman to take the show through the old Sells-Floto territory to the Pacific Northwest and then down the coast into the California towns that were so good to the show in 1936 and 1937.

Long rail moves were of course a necessity in this part of the country but Western railroads had long had a reputation for giving circuses good service. A few matinee only stands were played to break the long jumps, the first coming Aug. 2 at Glenwood Springs, Colo. as the show moved across the state toward two Utah stands at Price and Salt Lake City. At the latter the show had a fair matinee and a sellout at night. Opposition since leaving Nebraska had been practically non-existent. However, at Colorado Springs the show played a day and date with Polack Bros. Indoor Circus.

The show next went into Idaho for stands at Idaho Falls, Pocatello, Twin Falls, Boise, and Weiser, then moved into Oregon to play Baker and LaGrange, and went northward along the Idaho and Washington border to Walla Walla, Wash., and over into Idaho for Lewiston and Moscow and back into Washington August 17 at Colfax from hence it moved across the state. At Lewiston, Idaho, the Bud Anderson Circus played one day before Cole but relations were very friendly and many of the Anderson personnel stayed over to see the Cole show.

Spokane gave a full matinee and the jam at night was so heavy the races on

the track had to be eliminated in the first day of a great two day stand, Aug. 18-19. The show moved across Washington and into the large cities in the Western part of the state. Business was termed generally satisfactory in Oregon and Washington. The grassy lots of Washington were a welcome relief from the dusty ones in Idaho and Colorado.

The August 24 Billboard asked J. D. Newman about reports the show would winter on the West Coast and he replied it was not likely as Cole Bros. had some very lucrative contracts for winter dates in the Mid-West which would not permit wintering in Southern California. The same issue gave news of the first circus casualty of the season, Haag Bros., which was attached at Dasmascus, Va. and was sold off.

The show played a very successful three day stand at Portland, Ore. beginning August 31 coming up to expectations and close to the record set there by Cole in 1936. Business at Corvallis and Eugene were fair. Klamath Falls was the last Oregon stand, Sept. 8, and then the show went south into California for a matinee only stand at Alturas. A date at Reno, Nev. came the next day and then the show went back into California for a stand at Maryville and would remain in the state through Oct. 21.

Business was big at Fresno with night show full and extra chairs placed on the track in front of the grandstand. Although not getting as large a take in most stands as in 1936 still it was the best business the show had done since 1937 when it was in this same territory. The show moved on down the state and played a good two day stand at Oakland, Sept. 14-15. There was no opposition whatsoever in many of the old Al G. Barnes towns which had not had a circus since that show went off the road in 1938.

As September drew to a close Cole was now in the Los Angeles area and began a 7 day stand on the Washington & Hill streets lot Sept. 28, which upon conclusion then moved to a new lot in the Beverly Hills-Hollywood district for three days. Stands then followed at Santa Monica, Inglewood, North Hollywood, Huntington Park, Long Beach (2 days), Pasadena, and San Bernadino. A swing out to Riverside, then Pomona and Santa



Photo No. 24. Cole Bros. May 12, 1940, Decatur, Ill., showing Flat Car loaded (R to L) No. 90 properties; No. 70 padroom (also light plant); No. 1 truck, Mack Bulldog; Ford station wagon. Photo by Tom Parkinson.

Ana, and down to San Diego for two days Oct. 19-20 followed with the final stand in California being a matinee only at El Centro on Oct. 21.

The Billboard was filled with news from the show's stands in the Los Angeles area which is always a great event for major circuses. Zack Terrell summarized the business done by the show by stating that the 7 days on the Hill and Washington lot had seen good weekend matinees with other matinees not as large but all night houses had been good. The sideshow had done very good business. The press staff got heavy publicity in the area and show cashed in on a great amount of good will promoted with the newspapers and big names of the movie colony during its visits in 1936 and 1937.

At Glendale, stand immediately preceding the L. A. engagement, the show had a fair matinee and good night house. Business at Hollywood on a new location was somewhat affected by poor transportation facilities. The first two days, Saturday and Sunday had fair matinees and good night houses. Santa Monica saw two good houses. At North Hollywood the show was on one of the worst lots imaginable and the stand gave a light matinee but packed night house. Inglewood had a badly located lot and produced only a fair matinee but good night take. Sideshow continued to do well at each stand. Long Beach, Oct. 12-13 gave a bit disappointing business. The Saturday matinee and night were very good but Sunday matinee was only fair and there was a light night house. San Bernardino, Riverside, and Santa Ana gave Cole very good business but Pomona was a near bloomer due to following so closely the closing of the local fair. Extreme heat also hurt at Pomona.

At San Diego the show had real freakish weather, Sat., Oct. 18, saw the highest temperature of the year, 97 degrees, which hurt the matinee somewhat. It was still hot on Sunday, however, there was a fair matinee and good night house. Zack Terrell told the Billboard there that the show had a definite pickup in business at Denver and from there on fine business had been encountered.

While in the Los Angeles area the show purchased from Louis Goebel who

operated the Goebel Lion Farm, two zebras, a camel, and a zebrula. Also included in the deal the show swapped two of the 8½ ft. cross cages for two fine 3-section cages that had been on the Hagenbeck-Wallace Circus which was stranded at Riverside, Calif. in September 1938. The added cage space was used to take care of a pair of leopards the show purchased a few days later from the San Diego Zoo. A llama was also purchased from the zoo. Gradually the show's menagerie had built up to pre-fire strength.

In September it had been announced that Cole Bros. had made formal application for use of the former Sparks and Downie Bros. winter quarters at Central City Park in Macon, Ga. Dodson's World Fair Shows, a major railroad carnival, also made application to winter there. The speculation on the new Cole quarters finally ended when Terrell officially announced the show would go into new quarters at the Kentucky State Fairgrounds in Louisville.

An interesting comment appeared in the Oct. 19 Billboard in which a correspondent wrote.

"If anyone doubts just how much there is in a show carrying baggage stock, one should see the old time early morning crowds and at the runs at night. Several of the major dailies have referred to this in a special way. The long string drivers and 6 and 8 ups were the center of attraction." It seemed that baggage stock was determined to go out of existence with flying colors.

After leaving California the show moved rapidly across Arizona with stands at Phoenix, Tucson, and a matinee only at Bisbee before playing El Paso, Texas on Oct. 25. A matinee only followed at Las Cruces, N. M. and then came stands at Albuquerque, a matinee only at Vaughn, Roswell, and Clovis after which the show entered Texas Oct. 31 for a date at Lubbock. The show moved next to Amarillo and then up and through the

Panhandle for stands at Pampa and Borger. Oklahoma was the final state to be visited in 1940 with stands Nov. 4 at Clinton and the final one of the season the next day, Nov. 5, at El Reno. The closing day saw cool weather but good business. Following the evening performance the show moved immediately to its new quarters in Louisville, Ky. Total mileage for the 1940 season was 15,025.

Zack Terrell wrote the Billboard in its Nov. 8 issue and said:

"Our season beginning at Denver and continuing to the West Coast has been splendid. All our people are happy and satisfied. Workingmen will not only be paid in full but will also receive a bonus." It was a happy ending to the season, a vast contrast to the previous two.

In December 1940 Terrell purchased Mrs. Jess Adkins interest in the show as she had been anxious to get out since the death of her husband. Just how much was paid her is not known, however, it probably was not very much because neither partner had built up much equity in the show since its recent adversity. During the years Terrell made several loans from the late Col. Charles Con-solvo of Norfolk, a close personal friend of his, and in all probability he obtained the funds from this source with which to purchase Mrs. Adkins' interest.

As 1940 came to a close Terrell was now in complete control of the show. Things were looking better. A goodly portion of the indebtedness due Associates had been paid off and the show was gradually getting clear title to much of its equipment. With another good season or so things should be back to normal. The show now entered into a new era. Modernization began the next year which saw the elimination of baggage stock which were replaced by trucks and tractors. A program was begun to equip all of the wagons, even cages, with carnival type hard rubber tired wheels and by 1942 virtually every vehicle would have these unsightly discs. Gradually the old time baggage wagons took on the appearance of unaesthetic looking utilitarian trailers and the show lost much of its flavor to wagon purists. Cole following the example of Ringling-Barnum came

out in 1941 sporting a fancy, brand new, blue colored big top. After a so-so season in 1941 the Cole show then went into the big money years of World War II and the immediate post war era. It remained practically the same size, more or less standardized on 25 cars, with menagerie, elephant herd, and performance being on par with that of 1940 for the next few years. In 1946 the show was enlarged to 30 cars and remained that size until Terrell sold it following the 1948 season. Terrell, after so many set-backs, finally came into the big money invisioned when he and Adkins organized the show back in 1935. But all of this is another story for another day.

I wish to thank Dick Conover for providing the 1940 route, Tom Parkinson for the loan for research and illustration of the splendid set of photos, and Don Smith, Gordon Potter, Wes Herwig, Paul Horsman, Richard Reynolds, and Al Conover for general help in the preparation of this final installment.

EPILOG

An so this narrative finally comes to a close. Several hundreds of pages of text and a like amount of photos have been used to give this historical account of one of the great railroad circuses of our day. This has been a massive project which dwarfs all other similar undertakings in this or any other circus publication. This has truly been a joint effort on the part of many CHS members, former showmen who were on the show, and other fans or observers who were on the scene. Without their help it could have never been accomplished. I trust we have not overlooked giving proper credit to those who aided in the cause of furnishing data and documents, photos, or other material. I have tried to acknowledge this help at the conclusion of each installment. This project has taken 13 installments, two supplements, and over two years of hard work and much burning of the midnight oil, and as we come to the end I must again mention the tremendous help given by Bob Brisendine who conducted the initial taped interviews with Floyd King and Arnold Maley and tirelessly typed the entire transcript for me which actually launched this project into orbit. Many of the official docu-

ments used here are now the property of Brisendine and for their use we are most grateful. Also I would again like to thank those who did so much to help illustrate the articles with photos, Tom Scaperlanda, S. V. Braathen, Tom Parkinson, Al Conover and many, many others. My final thanks must go to Gordon Potter who had the foresight at the time to record in detail the physical characteristics of the show and who has so generously furnished the same for my use here. Although pretty much behind the scenes I trust the reader appreciates the vast amount of work done on this series by my colleagues, Editor Fred Pfening and Associate Editor Rick Pfening. They have done the tedious work of making the layouts, making the photos fit, listening patiently to my suggestions, and putting up with my eccentricities in the preparation of this series of articles for publication.

This has also been an expensive project as the photo cuts and the top quality paper of the magazine do not come cheaply. Possibly this long drawn out account has been boring to some who wished for other material in the Bandwagon. We trust though that our efforts to record for posterity the history of the Cole show in the pages of our publication have been appreciated by those who have read it. We are certain that the circus historians who shall come after us will be thankful for our efforts.

I appreciate the urgings of many of you that I continue the history on past the 1940 season, however at this time that will be impossible. It is necessary that I return to long neglected projects. The original assignment given me was to write the history from 1935 thru the 1940 seasons and this has now been accomplished. Perhaps in time the rest of the story can be told.

A general supplement containing both new and vital information plus photographs will be printed in the next issue. All who might have items which should

Photo No. 25. Cole Bros. May 12, 1940, Decatur, Ill., showing Flat Car No. 46 loaded (R to L) No. 88, big top canvas; No. 91, jacks and chairs; No. 75 rigging and props; No. 61 sideshow canvas and poles. Photo by Tom Parkinson.

go into this supplement are urged to contact me prior to November 15. Also there will appear later a separate article on the Rochester quarters which will be run in conjunction with our current series of Famous Circus Landmarks. Several photos loaned by members are being reserved for that project.

OFFICIAL ROUTE, COLE BROS. CIRCUS SEASON OF 1940

May 3	— Rochester, Indiana
May 4	— Marion, Indiana
May 5	— Cincinnati, Ohio
May 6	— Cincinnati, Ohio
May 7	— Covington, Kentucky
May 8	— Lexington, Kentucky
May 9	— Louisville, Kentucky
May 10	— Owensboro, Kentucky
May 11	— Evansville, Indiana
May 12	— Decatur, Illinois
May 13	— Lafayette, Indiana
May 14	— Muncie, Indiana
May 15	— Ft. Wayne, Indiana
May 16	— South Bend, Indiana
May 17	— Kokomo, Indiana
May 18	— Richmond, Indiana
May 19	— Springfield, Ohio
May 20	— Middletown, Ohio
May 21	— Newark, Ohio
May 22	— Parkersburg, W. Va.
May 23	— Athens, Ohio
May 24	— Clarksburg, W. Va.
May 25	— Wheeling, W. Va.
May 26	— Dover, Ohio
May 27	— Washington, Pa.
May 28	— Butler, Pa.
May 29	— Meadville, Pa.
May 30	— Erie, Pa.
May 31	— Kane, Pa.
June 1	— Lock Haven, Pa.
June 2	— Sunday
June 3	— Williamsport, Pa.
June 4	— Wilkes Barre, Pa.
June 5	— Scranton, Pa.
June 6	— Middletown, N. Y.
June 7	— Patterson, N. J.
June 8	— New Brunswick, N. J.
June 9	— Sunday
June 10	— Camden, N. J.
June 11	— Bridgeton, N. J.
June 12	— Reading, Pa.
June 13	— Allentown, Pa.
June 14	— Trenton, N. J.
June 15	— Long Branch, N. J.
June 16	— Sunday
June 17	— Stamford, Conn.
June 18	— New London, Conn.
June 19	— Attleboro, Mass.
June 20	— New Bedford, Mass.
June 21	— Fall River, Mass.
June 22	— Newport, Mass.
June 23	— Sunday



June 24 - Lowell, Mass.	Aug. 9 - Twin Falls, Idaho	Sept. 24 - San Luis Obispo, Calif.
June 25 - Gardner, Mass.	Aug. 10 - Boise, Idaho	Sept. 25 - Santa Barbara, Calif.
June 26 - North Adams, Mass.	Aug. 11 - Weiser, Idaho	Sept. 26 - Ventura, Calif.
June 27 - Troy, N. Y.	Aug. 12 - Baker, Oregon	Sept. 27 - Glendale, Calif.
June 28 - Rome, N. Y.	Aug. 13 - LaGrande, Oregon	Sept. 28 - Los Angeles, Calif.
June 29 - Geneva, N. Y.	Aug. 14 - Walla Walla, Wash.	Sept. 29 - Los Angeles, Calif.
June 30 - Sunday	Aug. 15 - Lewiston, Idaho	Sept. 30 - Los Angeles, Calif.
July 1 - Jamestown, N. Y.	Aug. 16 - Moscow, Idaho	Oct. 1 - Los Angeles, Calif.
July 2 - Sharon, Pa.	Aug. 17 - Colfax, Wash.	Oct. 2 - Los Angeles, Calif.
July 3 - Greensburg, Pa.	Aug. 18 - Spokane, Wash.	Oct. 3 - Los Angeles, Calif.
July 4 - Altoona, Pa.	Aug. 19 - Spokane, Wash.	Oct. 4 - Los Angeles, Calif.
July 5 - Johnstown, Pa.	Aug. 20 - Wenatchee, Wash.	Oct. 5 - Hollywood, Calif.
July 6 - New Kensington, Pa.	Aug. 21 - Everett, Wash.	Oct. 6 - Hollywood, Calif.
July 7 - Sunday	Aug. 22 - Bellingham, Wash.	Oct. 7 - Hollywood, Calif.
July 8 - Steubenville, Ohio	Aug. 23 - Mt. Vernon, Wash.	Oct. 8 - Santa Monica, Calif.
July 9 - New Castle, Pa.	Aug. 24 - Seattle, Wash.	Oct. 9 - Inglewood, Calif.
July 10 - Mansfield, Ohio	Aug. 25 - Seattle, Wash.	Oct. 10 - North Hollywood, Calif.
July 11 - Sandusky, Ohio	Aug. 26 - Seattle, Wash.	Oct. 11 - Huntington Park, Calif.
July 12 - Elkhart, Ind.	Aug. 27 - Tacoma, Wash.	Oct. 12 - Long Beach, Calif.
July 13 - Gary, Ind.	Aug. 28 - Aberdeen, Wash.	Oct. 13 - Long Beach, Calif.
July 14 - Indiana Harbor, Ind.	Aug. 29 - Longview, Wash.	Oct. 14 - Pasadena, Calif.
July 15 - Joliet, Ill.	Aug. 30 - Vancouver, Wash.	Oct. 15 - San Bernardino, Calif.
July 16 - Rock Island, Ill.	Aug. 31 - Portland, Oregon	Oct. 16 - Riverside, Calif.
July 17 - Iowa City, Iowa	Sept. 1 - Portland, Oregon	Oct. 17 - Pomona, Calif.
July 18 - Des Moines, Iowa	Sept. 2 - Portland, Oregon	Oct. 18 - Santa Ana, Calif.
July 19 - Atlantic, Iowa	Sept. 3 - Corvallis, Oregon	Oct. 19 - San Diego, Calif.
July 20 - Council Bluffs, Iowa	Sept. 4 - Marshfield, Oregon	Oct. 20 - San Diego, Calif.
July 21 - Omaha, Neb.	Sept. 5 - Eugene, Wash.	Oct. 21 - El Centro, Calif. (matinee only)
July 22 - Lincoln, Neb.	Sept. 6 - Klamath Falls, Wash.	Oct. 22 - Phoenix, Ariz.
July 23 - Hastings, Neb.	Sept. 7 - Alturas, Calif. (matinee only)	Oct. 23 - Tucson, Ariz.
July 24 - Grand Island, Neb.	Sept. 8 - Reno, Nevada	Oct. 24 - Bisbee, Ariz. (matinee only)
July 25 - Kearney, Neb.	Sept. 9 - Maryville, Calif.	Oct. 25 - El Paso, Texas
July 26 - North Platte, Neb.	Sept. 10 - Stockton, Calif.	Oct. 26 - Las Cruces, N. M. (matinee only)
July 27 - Sterling, Colo.	Sept. 11 - Fresno, Calif.	Oct. 27 - Albuquerque, N. M.
July 28 - Sunday	Sept. 12 - Visalia, Calif.	Oct. 28 - Vaughn, N. M. (matinee only)
July 29 - Denver, Colo.	Sept. 13 - Modesto, Calif.	Oct. 29 - Roswell, N. M.
July 30 - Denver, Colo.	Sept. 14 - Oakland, Calif.	Oct. 30 - Clovis, N. M.
July 31 - Colorado Springs, Colo.	Sept. 15 - Oakland, Calif.	Oct. 31 - Lubbock, Texas
Aug. 1 - Pueblo, Colo.	Sept. 16 - Santa Rosa, Calif.	Nov. 1 - Amarillo, Texas
Aug. 2 - Glenwood Springs, Colo. (night only)	Sept. 17 - San Rafael, Calif.	Nov. 2 - Pampa, Texas
Aug. 3 - Grand Junction, Colo.	Sept. 18 - Vallejo, Calif.	Nov. 3 - Borger, Texas
Aug. 4 - Price, Utah (matinee only)	Sept. 19 - Burlingame, Calif.	Nov. 4 - Clinton, Okla.
Aug. 5 - Salt Lake City, Utah	Sept. 20 - Palo Alto, Calif.	Nov. 5 - El Reno, Okla. (show closed here for season and went into new winter quarters at Louisville, Ky.)
Aug. 7 - Idaho Falls, Idaho	Sept. 21 - San Jose, Calif.	
Aug. 8 - Pocatello, Idaho	Sept. 22 - Santa Cruz, Calif.	
	Sept. 23 - Salina, Calif.	

Question and Answer Box

Q. What was the disposition of the Col. Tim McCoy Wild West Show equipment after it folded? John Corson, Monroeville, Penna.

A. The McCoy show closed on May 4, 1938, in Washington, D. C. A public auction was held on August 1, 1938 at the B & O Freight Depot, in Washington. The show had been parked on a siding in that location since the closing.

A number of the major suppliers of wagons, rail equipment and canvas were on hand to bid their various items in at a low price to protect their interest. Most of the wagons went back to the Springfield Wagon Co., of Springfield, Missouri. It is not known exactly when a few of the wagons got to other shows, but the white ticket wagon was first seen on the Ringling Barnum show in 1942, being used as a record playing studio, furnishing the music in place of a live band. This wagon remained on the Ringling-



The Terrell Jacobs Wild Animal Circus used part of the Tim McCoy canvas as shown in the Chalmer Condon photo taken June 10, 1944.

Barnum show until it closed in 1956, being used as a commissary wagon and is now at the Ringling Circus Museum in Sarasota. The blue ticket wagon appeared on the Royal American Shows in 1939, remodeled as a photographic darkroom.

It was used for a few years and has since remained parked in Tampa, Florida. The Royal carnival also purchased a couple of light plant wagons from Springfield that had been on the McCoy show. These were remodeled over the years and one of them was presented to the Circus World Museum in June of 1967. The Museum used it as the power plant for the train to the Milwaukee parade. It is generally understood that Frank Fellows, owner of the Springfield firm, sold a number of other McCoy wagons to various contractors building military camps and defense plants just prior to World War II.

A Washington attorney representing the Warren Tank Car Co. bid \$11,100.00 for 12 steel flat cars, but his bid was rejected. E. Lawrence Phillips, owner of the Johnny J. Jones Exposition (the only showman recognized at the sale) was successful in purchasing the pie car, two

flats, a Mack water tank truck and 250 uniforms.

Two weeks after the sale Orville W. Hennies flew into Washington and purchased the ten remaining flats which went to his Hennies Bros. Shows carnival. The Hennies equipment is now the Olsen Shows and it is assumed that at least some of the McCoy flats are still being used by that show. During the last year it has been learned that a couple of McCoy flats are now on the Foley & Burk Carnival on the west coast. Jim Herschberg, F & B manager, was informed by the Warren people that some of his cars had the same serial numbers as the McCoy equipment. There was little interest in the stock cars and it is not known where they went. The all steel advance car later turned up in Kokomo, Indiana. From there it went to the Cole show in Rochester and was used by that show starting about 1939 or 1940. The private car used by Col. McCoy also went to the Cole show and was used by Jess Murden during the 1939 season.

The Baker-Lockwood Manufacturing Co. of Kansas City, Missouri, held a mortgage on all of the canvas and foreclosed on this property prior to the auction. Baker-Lockwood returned all of the canvas to its plant and later sold parts of it to other shows. The Bud E. Anderson Jungle Oddities Circus used two blue and white striped tents from the McCoy show during the 1939 season. The short lived Terrell Jacobs Wild Animal Circus of 1944 used part of the McCoy canopy.

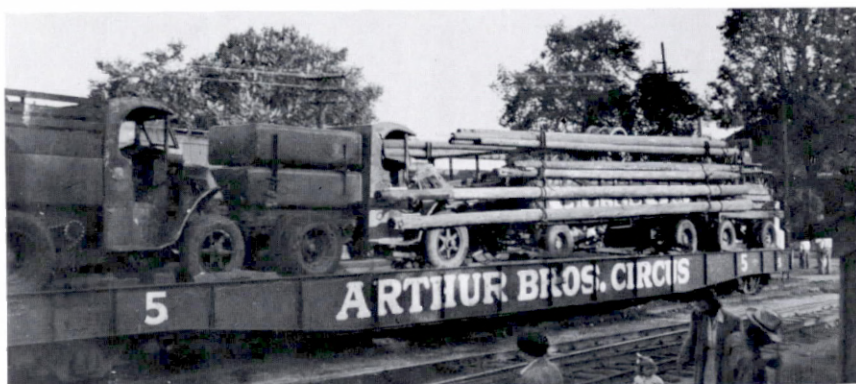
Q. An article in the Nov.-Dec. 1962 issue of the *Bandwagon* concerning the Arthur Bros. Railroad Circus of 1945 carried a wagon list stating that the show carried Mack Bulldog trucks. I have been unable to substantiate this. Does any member have photos or other information on these trucks? John Corson, Monroeville, Penna.

A. Indeed the Arthur show did carry Mack Bulldogs. A photo showing them on the Arthur train is shown here.

Q. What was the number of cars used on the Dailey Bros. Circus in 1949 and 1950? Mike Sporrer, Redmond, Washington.

A. Joe Bradbury helps with this one. Joe visited the show on October 4, 1949 in Augusta, Georgia. He advises that the show had 25 cars, 12 flats (numbered 50 through 61), 5 stock cars (numbered 80 through 84) and 8 coaches. There were 39 pieces of rolling stock loaded on the train including 5 trucks and 2 caterpillar tractors.

Q. A bank president in Warren, Penna. is writing a comprehensive history of the oil boom in the town of Tidioute, Penna. Sketchy records indicate that on June 15, 1906 the Sig Sautelle-Welsh Bros. Consolidated Shows played the town. The event is remembered because an all-out "hey rube" developed. Anyone with information may write Pete



The Arthur Bros. Circus Mack Bulldog trucks as shown loaded with the big top pole wagon. A small flat wagon on far end carries a caterpillar tractor. Pfening Collection.

Pepke, Penna. Bank & Trust Co., North Warren, Penna. 16365.

Length of Circus Trains

Member C. C. Day writes that he knows of three shows that traveled on 23 cars each during the 1920s. He states that the charge for moving the shows from Des Moines to Atlantic, Iowa was \$5.00 per car. This was on the Rock Island line between Des Moines and Omaha, so many shows used the line. Mr. Day also comments that one of the first tractors was used by the S. W. Brundage Carnival in 1918 for unloading its train.

More on Havirland-Smith Wagons

Paul Horsman, of the Circus Farm, Fryburg, Maine came up with this additional information on the Havirland wagon. He writes as follows:

"I thought everyone had the enclosed photo (of Col. F. M. Smith's Stupendous Aggregation) and it should be a clincher on the question in the Q & A column. I had never seen a picture of the Havirland wagon, nor knew of the show. My opinion is that the Smith photo was taken in quarters, and that one person operated two units, one wagon per unit at the same time in different locations.

They are supposed to be downtown wagons. Floyd King did this in the 1950s and I understand other shows did it much earlier. Many, like Charlie Campbell's Marie O'Day and the Hitler car played a regular route, not connected with any other show, just parking on the main street of a city for several days or in small towns for one day. These

were usually "ding" shows. A Jap sub played my home town of Middleboro, Mass.

For that matter Franko Richard's Ring Bros. Circus was framed on these things, he had about five out at once, playing separate routes, one even had a side show style front. He still had at least three trucks on the show in 1955 from this operation. (Perhaps Charlie Campbell can shed a little light on these "downtown" shows.)"

Correction on Recent Photos

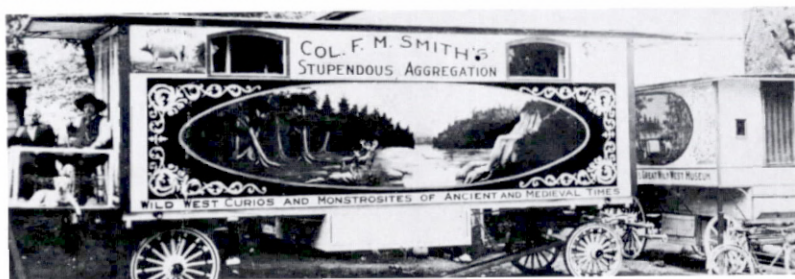
The photo of the Al G. Barnes train shown in the Culver City, California winter quarters article in the last issue was identified as about 1926. This is in error, from the looks of the wagon styles it would appear to have been taken around 1934 or 1936.

The photo of the Sullivan & Eagle caliope shown in the Walter L. Main article in the last issue is not the one that was used on the Floyd King Main and King shows. A careful look at the carving over the rear wheels shows that this is the wagon owned by Mugivan & Bowers and used on a number of their shows and last used in 1934 on the Hagenbeck-Wallace show.

Regarding Carnival Wheels

In the last issue's question and answer column we misquoted Joe Bradbury concerning the wheels on the baggage wagons used by the Mighty Sheesley Shows in 1928. What we should have said was that this show used all STEEL TIRED wheels that season. However, Joe says that he saw the Rubin & Cherry Shows in 1936 and noticed that all of the wagons were equipped with hard rubber tired wheels.

Two wagons used by the Col. Smith shows. Circus Farm Collection.





The A. H. Fulford & Co. New London Shows toured as a mud show in 1890. The parade is shown lined up in front of the midway. Original cabinet photo from Harold Dunn Collection.